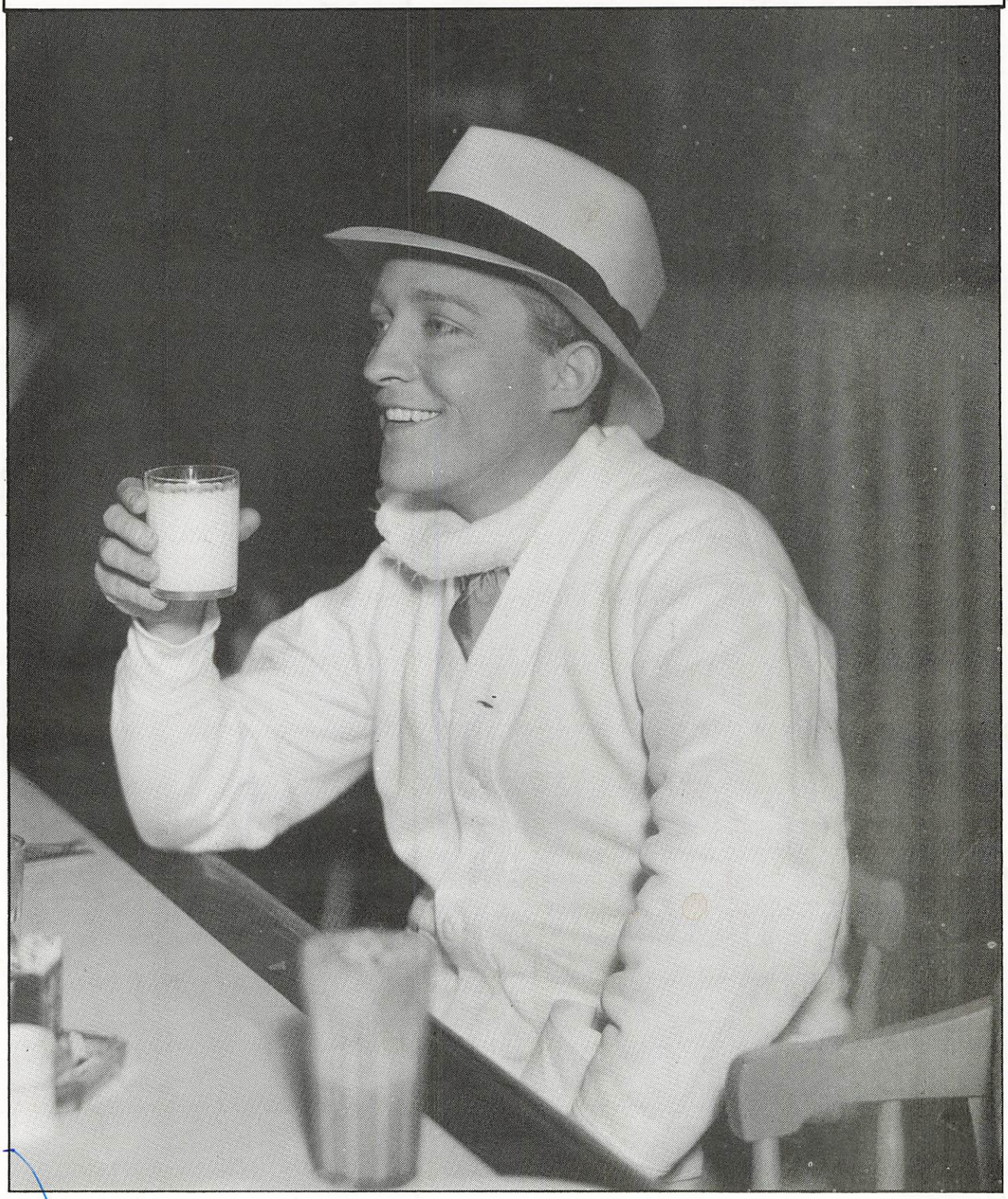
BING

DECEMBER 1989

NO. 93



THE INTERNATIONAL CROSBY CIRCLE

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Founded 1950

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Membership renewals fall due on 1 January on each year, and should be sent, together with remittance to Michael Crampton at the address shown above. Subscription rates effective 1 January 1990 are:

UK	£5.00 per annum
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All remittances should be paid in £ sterling, payable to "Michael Crampton — ICC".

All articles for inclusion in the magazine should be sent to Ken Crossland.

Readers' letters and material for inclusion in Trading Post should be sent to Malcolm Macfarlane.

Any other correspondence concerning membership or other aspects of club affairs should be sent to Michael Crampton.

BING is the official journal of the International Crosby Circle and is published in April, September and December of each year.

Opinions expressed in articles are those of the author and do not necessarily reflect the views of the ICC. All original material © ICC 1989.

Reg Bristo

The article that appears elsewhere in these pages was appropriate enough for Reg's enforced relinquishment of the Editorship but now, only hours before the magazine goes to press, I am faced with the unwelcome task of adding a most unhappy postscript. I knew when I wrote the article that Reg was ill and I deliberately wrote it as an "appreciation" and in no sense an obituary for I had no reason to believe other than that he would be with us, even if incapacitated, for some time to come. Indeed, I was looking forward to articles from him in his new "independent" capacity. Typically, however, he had continued the magazine until practically the end then tragically succumbed to his illness all too soon.,

We shall all miss him because even those readers who had never met him must have felt that they not only knew him but knew him well for his style and personality were exemplified in his writing. One didn't need to agree with his opinions to respect him but it can be assumed that the views he expressed in his two magazines were generally well accepted. He was straighforward, forthright and entirely dependable with, until his last illness, an abundance of energy, drive and enthusiasm for the things and people he admired. If his hobby gave him pleasure — and we know that it did — then he would be doubly happy to know that his readers, each and every one, shared that enjoyment.

Reg was, inevitably, known not only in this country but throughout the whole of the organised "Crosby" world and there will be many both at home and abroad who will miss him and feel diminished by his passing. Our thoughts will be with his wife and family in their mourning.

Fred Reynolds.

An Open Letter
FROM YOUR NEW SECRETARY AND TREASURER

Dear Friends

It is a great pleasure and privilege to sign in as your new Secretary and Treasurer.

Over eighty members have written to me to say how relieved they were to receive their copy of BING 92. Herein they would learn about Reg's calamitous circumstances and with some sadness they became aware that Reg would have to retire from his long standing custodianship of the ICC. Reg would be a hard act to follow, said most of you and how very right you are.

You may recall that Reg was asked to take on the role of Secretary and Editor, on a temporary basis, when our late friend Frank Murphy retired in 1971. 18 years on Reg was still at the helm, having carved out a unique place for himself in the history of Crosbyana. We owe him and his wife Gwyn an immense debt.

Reg's quarterly BING has brought us great pleasure and enjoyment. The greatest tribute that we can pay to Reg is to ensure that the ICC and BING continue. I am convinced by your encouraging letters and expressions of support that the ICC has a great future and that you will give support to the new team that now takes over where Reg leaves off.

THE NEW ARRANGEMENTS

Following a suggestion from me at the Annual Meeting on 1st October 1989, five members were entrusted to deliberate the future of the ICC following on from Reg's enforced retirement. Besides myself there were Ken Crossland, Keith Parkinson, John Joyce and Malcolm Macfarlane.

The outcome of our deliberations is as I outline below and, following contact with many members including Fred Reynolds, Leslie Gaylor, Stan White and Derek Parkes, I am convinced that we have a set up that will ensure that the ICC has a healthy future.

Our first decision was to offer HONORARY LIFE MEMBERSHIP to our retiring Secretary. This decision was acclaimed as richly deserved and we feel that you will judge accordingly.

The group then decided that the burden of running the club should not fall on the shoulders of one person and subsequently it was agreed that four 'officers' should be appointed, supported by a team of regular contributors.

The offices would be: EDITOR, ASSISTANT EDITOR, PUBLISHER/DISTRIBUTOR, and SECRETARY/TREASURER.

Support would cover; FILMS, RECORDS and RECORDINGS inc RECORD REVIEWS, NON COMMERCIAL RECORDINGS inc TELEVISION and PHOTOGRAPHY.

EDITOR

Ken Crossland has kindly offered to edit BING and he will have full authority to determine content, layout and style. All major articles for publication should be addressed to Ken.

ASSISTANT EDITOR

Malcolm MacFarlane will assist Ken and you should send all other correspondence to him. Malcolm will require your items for Trading Post, members letters and general enquiries.

PUBLISHER/DISTRIBUTOR

John Joyce will assemble, publish and distribute BING and knowing John's great work we look forward with eager anticipation to issue 93 coming off the press.

SECRETARY/TREASURER

This role falls to yours truly and means that I will have a co-ordinating responsibility coupled with my financial duties.

All subscriptions should be sent to me and please respond generously to my appeal carried on page 5 in the magazine.

The four officers are very pleased to announce that they will be supported by;

Keith Parkinson who will contribute a regular feature on Bing's career in films.

Lionel Pairpoint who will furnish articles on Bing's long involvement with Radio inc. Television appearances.

Leslie Gaylor will continue to delight us with his reminiscences of his relationship with Bing.

Derek Parkes who has kingly offered to join us and share his worldwide contacts with us and his great knowledge of Bing's life.

Fred Reynolds who will entertain us with his unique brand of humour and his displays of verbal dexterity and linguistic flexiloquence.

Ron Bosley who will provide photographic advice and eventually a photo service to members.

So there you have it, a great line up of talent which I hope you will support and send encouraging words to.

We hope that we have set the ICC on course for a great future.

Michael Crampton

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EDITORIAL

Well, it *looks* different, doesn't it? And of course, it is different — in a sense. The events described by Michael Crampton on page 3 represent yet another watershed in the Club's 39 year history. We now have a Management Committee; a professionally printed journal, and regrettably (but unavoidably), and increase in subscriptions.

So, change is in the air. Equally though, we hope to retain the things which have sustained the club through its 39 years. It is, and will remain, a forum to bring together those who take pleasure from the recordings and films of Bing Crosby — and who derive equal pleasure from the associations and friendships with their "kindred spirits" all around the world. Ultimately, that is why the ICC exists and BING, its Journal, is no more than a vehicle to achieve these ends.

A time of change inevitably means that we look back. Tributes to Reg and his 18 years as Secretary/Editor can be found on later pages. Apart from our personal gratitude to Reg, it's worth also reflecting on the changes in Crosbyana which we have witnessed during those years. In 1971 Bing was semi-retired, dormant, and an infrequent, reluctant performer. Remarkably, this was but a prelude to a resurgence beyond the wildest dreams of any of us in 1971. Then the tragic end, the period of "thanks for the memory", followed by the attempts to discredit and soil the man himself.

All of that is behind us, and we now look forward to the 1990s and beyond. It now falls to us to ensure that Bing's place in history, and his key role in the development of popular music, is both understood and appreciated. That too is what the pages of this magazine are all about.

So, what will be the guiding principles of BING under this new editorial management? There will be four:

- ★ first, the magazine is intended to cater for all who enjoy Bing — from the collector to the connoisseur to the critic to the casual fan;
- ★ second, the pages of the magazine will be open to anyone with something to contribute to the memory and reputation of Bing;
- ★ third, the magazine will not be given over to criticising other singers and other types of music. We would not wish it to be done to "us" and we will not therefore do it to "them";
- ★ four, the magazine is *yours*. Other than in the Editorial column, you will not find a commentary by the editor running through the journal. Nor indeed will you find the editor writing the journal for you. You must subscribe and support by giving us your views, your articles and anything else you can offer.

This fourth principle has been well met in this issue and the question of "how do we fill 32 pages" was quickly overtaken by "what do we leave out". So many new and interesting contributions and I'm personally grateful to those who answered the call at very short notice.

The ICC then is in good hands and is going forward with a clear sense of purpose. Come with us — and bring your friends!

Last, and by no means least, a Merry Christmas and Happy New Year to you all.

Ken Crossland
Editor

John Marshall's tireless commitment to Bing's memory was again reflected in a full page VARIETY ad earlier this year. More details will be included in the April BING.

Treasurer's Appeal

In your hands you hold your new 'Bing' and with its publication the ICC enters a new era.

It will not have escaped your notice that the magazine has been professionally printed and in consequence a modest subscription increase becomes inevitable. Equally it must be obvious to you that Reg has 'gifted' thousands of hours of his time to producing your quarterly journal and over the past eighteen years, he has only passed on the cost of material and postage. Our debt to him on this score alone is incalculable.

My appeal is a straightforward one:-
Our present funds and subscription rate of £4 are not sufficient to meet our anticipated outlay to 31st December 1990. I am therefore appealing to all members to send a subscription of £5 to me on or before 1st January 1990. This will mean that those members who have paid £3, £3,50, or £4 during September, October and November of this year are being asked to make up the difference to £5. Those members who are due to pay between January and August 1990 are being asked to advance their payment to 1st January 1990.

I fully appreciate that some members will be paying a little extra but I hope that you will regard the difference as a gift. This new arrangement will mean that all members will be paid up until 31 December 1990 and that they will have paid for issues 93 to 96 inclusive.

Our funds at 1 November 1989 stand at £496.68, comprising £150 passed on to me by Reg and £346.68 subscription income since I took over as your treasurer. The cost to produce one issue of the new 'Bing' is £625 inclusive of postage. As you will readily appreciate we cannot pay for this issue of your journal let alone future copies.

There are 450 plus members and if you all respond to my appeal we will have sufficient funds to meet our anticipated outlay to 1 of January 1991 and your treasurer will be able to sleep a little easier at night!

It is my intention to produce a yearly financial statement and all income will be acknowledged via BING. Any small shortfall in expenditure this coming year will be met from profit gained from projects now under active consideration.

Now my friends it is up to you, YOU are the ICC, so please be generous and send more than £5 if you can. I look forward to receiving 400 plus letters of encouragement. Please make cheques payable to Michael Crampton ICC.

Michael Crampton
Hon. Secretary and Treasurer.

The Leeds Event (24th Edition)

by Tom Matthews and Phil Morgan

Sunday, 1st October 1989 turned out to be another bright day for all those Bing stalwarts who travelled from all parts of the country (and beyond) to attend the 24th annual dinner meeting at the Mansion House, Roundhay Park, Leeds. How Michael Crampton, the organiser of these splendid events, never fails to ensure beautiful weather for these occasions astounds us. Perhaps he has help from "above" aided by a plea from Bing himself!

Many of the guests arrived well before the appointed time of 3 p.m. and many items of Crosbyana were available for sale — records, books, tapes and photographs amongst them.

This year, 54 people attended and were warmly welcomed by Michael in his usual friendly manner. There was, however, a sad note to the proceeding with the news of the death of Frank Murphy of the Bing Crosby Photo Club, who had done so much to promote Bing throughout the year. Guests stood in silent tribute to Frank who will be greatly missed.

Michael then went on to introduce the guests, giving a special welcome to Russ and Jean Rullman from the U.S.A. and to our special guest, Leslie Gaylor. Leslie was given a great reception and in a very interesting talk revealed that Bing, a few days before he died had asked him to "keep on pitching for me, Leslie". Leslie certainly has done that, working ceaselessly with such as Ken Barnes, Alan Dell of the B.B.C. and many record companies to keep Bing in the public eye. He also revealed that he and Frank Murphy had been working together with the Reader's Digest on a project "The Bing Crosby Story" which will feature 43 Bing tracks pluse some Big Bands and which is expected to be available in November.

Michael then paid tribute to the tremendous work for the ICC over many years by Reg Bristo who has unfortunately had to give up the editorship of the Bing Magazine because of ill-health.

Michael then went on to talk about the future of the ICC and said that it was proposed to split up the work in producing the magazine. Arnold Pope, seconded by Jim Reilly, proposed a committee of 5 and this was approved unanimously. After a short recess, the new Management Committee arrangements, as outlined on page 3, were announced.

These introductions over, the guests were entertained by an excellent video prepared by Jim Reilly of Portsmouth. This was followed by a quiz which in turn brought us to dinner.

This proved to be an excellent meal, the menu reading:

Chef's Own Homemade Soup Selection

★ ★ ★ ★

Roast Loin of Pork with
Honey Glazed Apple filled with seasoning
Seasonal Vegetables and Potatoes

★ ★ ★ ★

Lemon Syllabub

★ ★ ★ ★

Cheeseboard Selection and Celery

★ ★ ★ ★

Coffee with Cream and Wafer Minis

The printed menus, which provided all the guests with an excellent souvenir of the occasion were provided by John Joyce. Thanks John.

Following the meal, there was another quiz and an excellent video provided by Renee Chester taken from American videos converted to our system and which included rare material never before seen in this country. We understand that these are available from Renee, so that anyone interested should get in touch with her for details. (see Trading Post).

And as the evening came to a close with everyone having thoroughly enjoyed themselves and departing looking forward to the 25th, and expressing our sincere thanks to Michael Crampton for all his hard work in organising the event.

[The 25th Annual Meeting will be held on 6 October, 1990, and as with any silver jubilee, will be celebrated in an appropriate manner — watch these pages! Ed.]

Lionel's Lines

Many readers will be familiar with Lionel Pairpoint's prolific research into Bing's radio and TV career. This has generated several "directories" of the Kraft, Chesterfield and other series. Lionel's research also highlights a great many other "insights" into Bing's career on the air waves. In this issue Lionel looks back to the early 1930s with

MUSIC THAT SATISFIES — THE "OTHER" CHESTERFIELD

A recent publication, "Harrap's Illustrated History of the 20th Century — 'Dreams For Sale' ", includes brief references to Bing Crosby together with the reproduction of a cover of the sheet music for 'Brother, Can You Spare A Dime?'. Juxtaposed with this, is another sheet music cover but this time with a photograph of the young Bing, prominently apparent. The song is entitled 'You And The Moon And Me' by Charles Tobias and Abel Baer. My interest was immediately aroused. Could this possibly be a 'lost' song from the radio series that we know least about and from which no examples have, so far, come to light?

▲ Bing Crosby provided the anthem for the poor of 1930s America in a song that derived from a musical.

After Bing had completed working on the film 'The Big Broadcast' in the fall of 1932, he embarked on a theatre tour which buoyed by his movie appearances, radio/recording popularity and his successful run at the Paramount Theatre eventually took him to New York.

During this tour he received several offers from CBS Radio to broadcast again on the network but he was not in a position to hold out for more money and greater artistic control. The net result was the CBS finally made him a proposition which met his demands and he began broadcasting, twice weekly (on Wednesday and Saturday night), under the sponsorship of Chesterfield Cigarettes.

The encyclopaedic but sometimes flawed 'Bing Crosby' by Timothy A. Morgereth, lists 97 programmes in the series, regrettably with no other identification or details apart from their dates, between February 1932 and April 1933. (This period including a five month break from July to January).

Although still incomplete, preferable and more illuminating, is the 'Music That Satisfies' Directory, painstakingly compiled by Larry F. Kiner from Press reports and publicity releases. This slim publication from 1976, only attributes the last 30 of these, 15 minute programmes, commencing on the 4th January 1933, to Bing. A newspaper clipping of the same date, appears to bear this out — 'Bing Crosby, sensational young radio, recording and screen artist returns to the air tonight after an absence of several months to make his first appearance on the 1933 'Music That Satisfies' series'.

Musical direction was in the hands of Lennie (at that tme, more formally referred to as 'Leonard') Hayton. Other personnel included Eddie Lang and probably, Artie Shaw, Tommy Dorsey, Joe Venuti and Arnold Brillhart. The programmes were announced by Norman Brokenshire.

A letter written by Bing, dated more than 40 years on, is typically vague — 'I can't remember who the announcer was . . . I wouldn't be able to recall, definitely, any members of the band . . . I don't know who the series was for, the sponsor or anything else about it'. Such amnesia can be considered quite excusable if attempting, at that distance in time, to recollect a mere three months in a crowded career, when life must have been a giddy whirl of events. I can only wonder if Bing's memory might have been stimulated by a reminder of what would have been a most traumatic experience during the series. Eddie Lang, the almost indispensable guitarist, played the Saturday show of March 25th prior to entering hospital for a routine tonsilectomy, hoping to be fit enough to return for the Wednesday night show. On Sunday, however, he suffered a fatal heart attack due to a post-operative embolism.

Bing's recollections, cued by the script-writers, perhaps, were sharper in a 1950 programme from the later Chesterfield series. An excerpt from the comedy diaglogue, with his guest, Paul Douglas, runs as follows:

> *"Well, speaking of the old days, Bing. I remember one time, in Studio 3, on the 21st floor of the old CBS building . . . Lennie Hayton had the band and we were on the Chesterfield programme, together"*
> *"Just a minute, Paul, (I've) got to check you on that, Norman Brokenshire was the announcer on the Chesterfield programme"*
> *"Well, I was* ***there****"*
> *"****Now*** *I remember. You were the* ***standby*** announcer!"
> "Yes, I was there ready to go on in case Brokenshire showed up with laryngitis"
> "You showed up with laryngitis, now and then, too" (Laughter)

It transpires, in fact, that Douglas took over the announcing duties for only the last four shows when the programme moved to Hollywood.

Speculation has naturally arisen regarding the jettisoning of Bing's familiar theme song. The aforementioned press cutting again confirms — "Many a woman's heart will flutter when the romantic baritone opens his broadcast with his famous signature song, 'When (sic) The Blue Of The Night Meets The Gold Of The Day'. After tonight's program, Crosby will abandon this song for 'Just An Echo In The Valley' ". This may have been, simply, a 'Why not let's try . . . ' situation or, as a full version of the song appears to have been broadcast on, at least, three other occasions, an opportune exercise in promoting one of the best of Bing's recent releases on what was pre-destined to be a rather brief series.

The content of the programmes, once again, gleaned largely from newspaper reports, reflects Bing's recording catalogue of the time — 'Brother Can You Spare A Dime?', 'Please', 'How Deep Is The Ocean', 'Let's Put Out The Lights', 'Street Of Dreams', 'Linger A Little Longer In The Twilight', 'I'm Playing With Fire', 'You're Getting To Be A Habit With Me! and still more.

Leaving aside 'With A Song In My Heart', 'More Than You Know', 'Great Day' and the Dubin/ Warren hit from 'Forty Second Street', 'Shuffle Off To Buffalo', of greater interest to the more blasé enthusiast will be the less familiar titles that he may never have heard the young Bing sing and a pretty heterogenerous collection they seem to be! We have, 'Just A Little Home For The Old Folks' (described as the 'current ballad'), 'I'm Sure Of Everything But You' and several 'question' songs — 'Where Are You Tonight?', 'What Have We Got To Lose?' and 'May I Waltz Again With You, Madame?'. More pertinent questions could be, where did they come from and where did they go?

'String Along A Little Longer' is shown but I suspect this to be a journalistic hiccup for 'Linger A Little Longer In The Twilight'. The show of January 19th includes 'Take Me In Your Arms', adapted by Mitchell Parish from the German 'Liebe Was Es Nie' and originally introduced by Ruth Etting. Two other titles, from the same programme, 'So At Last' and 'It's Come To This' are, in fact, one song, 'So At Last It's Come To This' written by Gus Kahn and Mattie Malneck.

Bing also finds time to acknowledge the work of old associates. Fred Ahlert and Roy Turk, co-writers of his theme song, are represented with 'I Wake Up Smiling' and 'Contented', the latter, the signature tune of the Don Bestor Orchestra on 'The Carnation Milk Show'. Another number, which happened to be Jerry Livingstone's first hit song, '(When It's) Darkness On The Delta' was popularised by Mildred Bailey. 'Willow Weep For Me' and 'Have You Ever Been Lonely?' were both recorded by Paul Whiteman.

Featured on March 15 and again on April 1st there were renditions of 'Farewell To Arms' which was a 'promo' song for Paramount's 'A Farewell To Arms' starring Gary Cooper and this was also recorded by Whiteman. On March 22nd, in addition to 'Somebody Stole Gabriel's Horn', commercially recorded by Bing, less than a week before, we find one of Irving Berlin's little known tunes, 'Maybe It's Because (I Love You Too Much)', a song first recorded by Fred Astaire.

Sam Coslow and Arthur Johnston's 'Moon Song (That Wasn't Meant For Me)', introduced Kate Smith in the film 'Hello Everybody', serves to remind me of the 'Moon' song with which I began. 'You And The Moon And Me' was published in 1933, there was a recording by Tommy Tucker and his Orchestra and that's all I have been able to discover. It does not appear in Larry Kiner's Directory but there are quite a few blank pages where it *could* fit in.

Unless, of course, you know better!

Members wishing to see Bing usher in each month of 1990 will be interested in John Joyce's "ICC Crosby Calendar", price £2.50. Supplies available direct from John.

Letter from Leslie

As I have learned from many members over the years they are keen listeners to the BBC Radio 2 broadcasts put out by David Jacobs. Bing has long been well represented on these broadcasts and I was somewhat surprised of recent times to hear the film sound track version of "Temptation" from "Going Hollywood". This prompted me to write to David Jacobs' producer Anthony Wills who has for some time previously produced for Alan Dell's "Sounds Easy" programmes.

Anthony replied that they used an album called "Hollywood Collection" No. CBS SAMP 1085. Unless I've forgotten, this is a new one on me, as I do have the same film sound track recording of "Temptation" on another album called "Hollywood Collection" Vol. 7 on CBS 70280.

A Bing enthusiast who called on me not too long ago threw a question at me and asked if I could pick out what I thought was the best orchestral arrangement John Scott Trotter ever provided for Bing. The task to provide the answer was not so tricky as I had first thought, as I have long delved in silent moments over this very question.

My reply was that the arrangement and accompaniment for Bing on "As Long As I'm Dreaming" could well take top spot. Vocally and orchestrally for me this recording is a "real gem". The lyric line of "What Chance Would I Have To Wish For You" always gets me and especially the *emphasis* puts on the word *Have* — a technique only Bing could do.

Strange as it may seem, but at the very same time the Bing addict put the "Arrangement Question" to me I had provided the actual recording to Alan Dell at the BBC. I had let Alan have the recording for him to put out on his popular programme "Sounds Easy", and it didn't take long for him to get back to me.

Without any suggestion from me at all other than providing the recording, Alan came on the telephone and said he was very enthusiastic about the brilliant arrangement on "As Long As I'm Dreaming'. "Absolutely delightful" said Alan — "I'll put it on the air."

Thinking back to the Leeds meeting I recall Michael Crampton opening the proceedings with comments which I took to be various members opinions about their Crosby interests. One of these opinions apparently concerned the fact that Bing stayed with John Scott Trotter a "little too long".

On hearing this I was immediately reminded of a day visit to meet Bing and we got to talking of recordings and songs. Revealing that he well knew the scene, I was a little taken aback when the "Old Master" suddenly said — "Do you know Leslie, it doesn't matter what I record, there's always somebody who doesn't like this, or somebody who doesn't like that. You just have to go along and hope for the best", said Bing.

Personally I've always been a 'John Scott Trotter' man and I've always admired his stand with the recording engineer and the radio sound technicians that his accompaniment were to be of a *supportive* role to Bing's singing and not to give opposition or to cover Bing's voice.

I was delighted to have heard from "Ace Bing Plugger' and long time friend Stan White that he had heard from Head of Radio Two Designate Frances Line that she is bringing back Alan Dell and his "Sounds Easy" programmes. This will please many members.

Alan has a wealth of my Bing material that he has not yet put out "over the air" and I am very proud of the friendship and relationship I now have with him. Through Alan Dell I have been able to use the BBCs transmitters for *free* and all resulting in Bing's memory being kept well alive to millions of listeners over a fairly lengthy period, and much to their enjoyment as Alan and myself have found out.

Stan White also conveys that Radio Two broadcaster Benny Green will also be returning to his former Sunday afternoon spot as Frances Line intends to have him return by popular demand. Judging by my mail it appears that amongst our membership Benny Green does not enjoy the respect as does Alan Dell because of what is regarded as his sarcastic comments. But as Stan White says — Benny Green does play Bing — which can't be a bad thing!

Now that the year of 1989 has almost come to its end and Christmas almost upon us may I take the opportunity to wish all members and their families the very best for the Festive Season and a Happy New Year.

Leslie Gaylor

"I CAN'T TELL A LIE"
"BE CAREFUL, IT'S MY HEART"
"ABRAHAM"
"HAPPY HOLIDAY"
"LET'S START THE NEW YEAR RIGHT"
"SONG OF FREEDOM"
"EASTER PARADE"
"PLENTY TO BE THANKFUL FOR"
11 New IRVING BERLIN HITS
Hear BING CROSBY SING:
"WHITE CHRISTMAS" • "I'LL CAPTURE HER HEART SINGING" • "BE CAREFUL, IT'S MY HEART"
See FRED ASTAIRE DANCE To with 2 beautiful partners
"YOU'RE EASY TO DANCE WITH" • "LET'S SAY IT WITH FIRECRACKERS"
Irving Berlin's
HOLIDAY INN
starring
Bing CROSBY • Fred ASTAIRE
A Mark Sandrich Production
A Paramount Picture with
MARJORIE REYNOLDS • VIRGINIA DALE • WALTER ABEL
Lyrics and Music by IRVING BERLIN
SCREEN PLAY BY CLAUDE BINYON
ADAPTATION BY ELMER RICE
ASK YOUR THEATRE MANAGER WHEN THIS BIG PARAMOUNT HIT IS COMING

Keith Parkinson's CELLULOID CROSBY

Put together an organised mind, a working knowledge of the alphabet and an unsurpassed knowledge of Bing on film, and what do you get? Answer — not only Keith Parkinson, but the basis for a major new series "The A - Z of BING'S MOVIE CAREER". Ever one to follow tradition, Keith starts us off with letter "A".

ABEL, WALTER (1898-) *Actor.* He appeared in three Crosby movies in the early 'Forties': "Holiday Inn" (1942), "Star Spangled Rhythm" (1942) and "Duffy's Tavern" (1944). He was not a Paramount contract player but when he worked for that studio he was cast as a figure of authority. In 'Holiday Inn' he was Fred Astaire's manager, in 'Star Spangled Rhythm' he was Frisbee, the studio head and in 'Duffy's Tavern' he was a film director. His screen career as a character actor embraces five decades. He made his debut in "Liliom" in 1930 and in the mid 'Seventies' he was still adding authority to films like the thriller "Silent Night, Bloody Night" (1974).

ABRAHAM *(Song).* Music and Lyrics were written by Irving Berlin and it featured in two of Bing's films. In the 1942 "Holiday Inn" it was used to celebrate Abraham Lincoln's birthday in a sequence featuring Bing in black face supported by Marjorie Reynolds (with Martha Mears' voice), Louise Beavers and Joan Arnold and Shelby Bacon. The latter two played the children of the cook, played by Beavers. The music only was used for a tap dance by Vera Ellen and George Chakiris (then known as George Kerris) in "White Christmas" (1954).

ACADEMY AWARDS. Bing won one such award, commonly known as an Oscar, for his part as Father O'Malley in 'Going My Way' (1944). He sang four songs which won Oscars. These were 'Sweet Leilani' from 'Waikiki Wedding' (1937). 'White Christmas' from 'Holiday Inn' (1942). 'Swinging On A Star' from 'Going My Way' (1944) and 'In The Cool Cool Cool Of The Evening' from 'Here Comes The Groom' (1952). He sang the following Oscar nominated songs: 'Love In Bloom' from 'She Loves Me Not' (1935) which lost to 'The Continental', 'Only Forever' from 'Rhythm on the River' (1941) which lost to 'When You Wish Upon A Star', 'Accentuate The Positive' from 'Here Come The Waves' and 'Aren't You Glad You're You' from 'The Bells of St. Mary's' both 1946 and losing to 'It Might As Well Be Spring'. 'You Keep Coming Back Like A Song' from 'Blue Skies' (1947) which lost to 'On The Atcheson Topeka And The Sante Fe', 'Zing A Little Song' from 'Just for You' (1955) which lost to 'Do Not Forsake Me', 'Count Your Blessings Instead of Sheep' from 'White Christmas' (1955) which lost to 'Three Coins In The Fountain', 'True Love' from 'High Society' (1957) which lost to 'Que Sera Sera' and 'The Second Time Around' from 'High Time (1961) which lost to 'Never On Sunday'. Other Oscar winners connected with Crosby films were Herman Rosse for Art Direction, 'King of Jazz' (1930), Barry Fitzgerald for Supporting Actor, Leo McCarey for Direction, Frank Butler and Frank Cavett for Screenplay, Leo McCarey' for original story and also for best film, all for 'Going My Way' (1944), Stephen Dunn for Sound Recording, 'The Bells of St. Mary's (1946), Grace Kelly for Best Actress and George Seaton, Screenplay, for 'The Country Girl' (1954). Bing was also nominated as Best Actor for 'The Country Girl' but failed to win the award.

ACCENTUATE THE POSITIVE *(Song).* This Jonny Mercer (lyrics) — Harold Aplen (music) number was written specifically for the Paramount picture 'Here Come the Waves' but was also sung in the 1944 short film "Swingtime with the Stars' made for the U.S. Coast Guard. In the first film Bing duets with Sonny Tufts when they both appear in black faces as part of a show mounted for service personnel. In the short film Bing sings the song solo, accompanied by the Band of the 11th Naval District Coast Guard. The song was nominated for an Acadamy Award but lost.

ACCIDENTS WILL HAPPEN *(Song).* It is untypical of a Crosby song to begin with an Opera Singer practising scales but this happens when the song has its main showcase spot in Paramount's "Mr. Music". Bing sings the song twice before he duets with Dorothy Kirsten at a show which is staged in order to attract financial backers. The writers were Johnny Burke and James Van Heusen who saw their royalties boosted when Bing recorded the song twice for Decca. In April 1950 Jay Blackton accompanied him duetting with Dorothy Kirsten and two months later he soloed the song accompanied by the Victor Young Orchestra.

ADAMS, ERNIE (1885-1947) *Actor.* By no means an actor of prominence. Ernie Adams was one of those reliable sub-character actors willing to accept assignments involving one or two days work. The best measure of the man can be gained from parts he played in his two Crosby movies: He was 'A Sailor' in "We're Not Dressing" (1934) and 'A Citizen' in "The Princess and the Pirate" (1944,) although his part in the latter was not briefer than Bing's own fleeting appearance. His film career began in silent pictures and he died after a brief appearance in "The Pretender", made in the same year as his death. In between times he also appeared in stage musicals and such series 'B' pictures as The Hopalong Cassidy Westerns.

ADESTE FIDELES *Song.* This traditional Christmas Carol had been associated with Bing for ten years by the time he sang it in "The Bells of St. Mary's" (1945). In the film Bing sings it with a children's choir. Together with 'White Christmas' and 'Silent Night' it is one of a trio of Crosby songs which became regularly featured on Bing's radio and television shows each Christmas until the time of his death.

ADVENTURES OF ICHABOD AND MR. TOAD, THE *Film.* Made in 1949 for Walt Disney, Bing narrated the story of Ichabod Crane in the first part of this animated feature. Since its theatrical release the Disney Organisation separated the two segments which have since appeared on television as part of the 'Disneyland' series. The Icabod story was written by Washington Irving as 'The Legend of Sleepy Hollow' and Decca released the story on two 78s with Bing singing the three songs from the film: "Ichabod", "Katrina" and "The Headless Horseman". The orginal concept of the film was to be a combination of animation and live action along the lines of 'Song of the South' which had been a popular success for the Disney Organisation two years previously. Early publicity for the film was under its working title of "Two Fabulous Characters".

AFRICAN ETUDE *Song.* This was one of the five songs Johnny Burke and James Van Heusen wrote especially for the second 'Road' picture "Road to Zanzibar" (1941). It was never commercially recorded by Bing and to hear it you will have to seek out the "Going Hollywood" album series for the soundtrack version. It features twice in the picture, its strong jungle rhythm benefitting from the support of the native bearers provide for Bing's rendition.

AFTER ALL, YOU'RE ALL I'M AFTER *Song.* This was written for the film "She Loves Me Not" by Edward Heyman and Arthur Schwartz. It was not used in the film.

AFTER SUNDOWN *Song.* Nacio Herb Brown (music) and Arthur Freed (lyric) were commissioned by M.G.M. to write the songs for "Going Hollywood" (1933) and 'After Sundown' comes at the end of the movie when Bing sings it off camera during a montage of romantic scenes involving himself and leading lady Marion Davies.

AFTER YOU *Song.* Towards the end of the Paramount film "Double or Nothing" the plot is heading towards a happy ending with a show which will raise money towards an "All lived happily ever after" conclusion. A scat version of this Sam Coslow — Al Siegel composition is rendered by Bing (as orchestra leader Lefty Boland), Martha Raye, France Faye and Harry Barris. Bing did not record the song for commercial issue.

AGER, MILTON (1893-1979). *Composer.* Ager was credited for orignal music together with Mabel Wayne for Universal's "King of Jazz" (1930). It was his second film assignment coming shortly after he had written his most famous song: 'Happy Days Are Hear Again'. That song, written at the time of the Wall Street Stock Market Crash, was a collaboration with Jack Yellen, who collaborated with Ager on all his major hits, including the 'King of Jazz' score. Those songs, on which Bing performed, were:

Music Hath Charms
A Bench In The Park (Rhythm Boys)
Happy Feet (Rhythm Boys)

In addition Bing recorded the Ager-Yellen composition 'Song Of The Dawn' for Columbia in 1930. Specifically written for 'King of Jazz' it was sung in the film by John Boles because Bing was undergoing a brief residence in the slammer following a drink-driving offence.

The other film song by Ager came in 1933 in the Sennett short "Blue Of The Night". This was 'Auf Weidersehen, My Dear' which Ager co-wrote with Ed Nelson, Al Hoffman and Al Goodhart and which Bing sings at the beginning of the film in a night club setting.

AHLERT FRED E. *Composer.* Ahlert's main claim to fame was as part composer of Bing's signature tune 'Where The Blue Of The Night Meets The Gold Of The DAy'. It was sung by Bing in the Sennett short "Blue of the Night" (1931). Ahlert shared composer credit with Bing and Roy Turk.

AIN'T GOT A DIME TO MY NAME *Song.* One of four songs provided by Johnny Burke and James Van Heusen for "Road to Morocco" (1942). Bing sings it whilst wandering through the streets of a North African town.

AKST, HARRY (1894-1963) *Composer.* In Paramount's "The Big Broadcast" (1932) Bing sings one of Akst's most famour compositions, 'Dinah' to the accompaniment of Eddie Lang's guitar. Akst usually collaborated, and in the case of 'Dinah' composer credits are shared with Sam Lewis and Joe Young. This one song is Akst's only film association with Bing. He was mainly employed by Fox and Warner Bros. to provide songs for their contract vocalists such as Ted Lewis and Tony Martin.

ALADDIN'S DAUGHTER *Song.* Johnny Burke and James Van Heusen wrote this number for the 1942 "Road to Morocco" but it was not used.

ALBERGHETTI, ANNA MARIA (1936-). The fifteen year old singer/actress had a key role as a blind classical singer in "Her Comes The Groom". She had arrived in the U.S.A. a year previously for a Carnegie Hall Concert and made her film debut in "The Medium" that same year. Her movie career lasted just ten years with her final appearance being in the Jerry Lewis comedy "Cinderfella". The films in the intervening years are not memorable.

ALBERNI, LUIS (1887-1962). Ten years separated the two appearances this Spanish born actor made in Crosby films. He had the important part of the Marquis in the Sennett short "I Surrender Dear" (1931) but when he was in the more presitgious "Road to Zanzibar" (1941) he was seventh billed as 'Native Shop Propietor'. Alberni came to Hollywood in the silent era and he was appearing in small parts, usually as an excitable Latin, until his big screen retirement in 1952.

ALGAR, JAMES (1912-) *Director.* Algar was one of the three main animators on Disney's cartoon feature "The Adventures of Ichabod and Mr. Toad" (1949) for which Bing narrated the Ichabod Crane segment. Algar spent his entire career with the Disney Organisation and was the Director of many of the acclaimed "True Life Adventure" nature features. His animation skills were used on such everlasting cartoon favourites as "Snow White and the Seven Dwarfs" (1938), "Fantasia" (1940) and "Bambi" (1942). He was also a screenwriter on such Disney features as "The Legend of Lobo" (1962) and "The Incredible Journey" (1963).

ALIAS JESSIE JAMES (1959). Bing was one of many celebrities making fleeting appearances in a gun battle at the climax of this Bob Hope film made for United Artists. Those more qualified to tote a gun, who helped Hope in the final shoot-out alongside Bing, were Roy Rogers, Gary Cooper, Ward Bond, James Arness and Hugh O'Brian. The film had a title song which was recorded by Guy Mitchell.

ALL BY MYSELF *Song.* In "Blue Skies" Bing and Joan Caulfield sing this Irving Berlin composition whilst dancing at a party. Bing recorded the song solo for Decca in July 1946 to tie in with the film's release

ALL STAR BOND RALLY. This was a short film made and released in 1945. It was produced by 20th Century-Fox on behalf of the U.S. Treasury Department. Its purpose was to promote the sale of the seventh issue of War Bonds and it is hardly surprising that Bing's vocal contribution was the song 'Buy, Buy Bonds'. Entertainers gave their servies freely but also sparingly, as will be deduced from the roster of celebrities crammed into a running time of eleven minutes. Those appearing included Frank Sinatra (singing 'Saturday Night Is The Loneliest Night Of The Week'), Bob Hope, Betty Grable and husband Harry James, Harpo Marx and Linda Darnell. The short was supplied to cinemas free of charge for showing as a public service and Bonds could then be purchased at the cinema

ALL THROUGH THE NIGHT *Song.* One of the least hummable of Cole Porter's compositions. It was sung by Bing in English and French to Zizi Jeanmaire in Paramount's 1956 remake of "Anything Goes".

ALL YOU WANT TO DO IS DANCE *Song.* The title of this song sums up Bing's amorous frustrations at Mary Carlisle his leading lady who prefers the ballroom to his more romantic intentions in Paramount's "Double Or Nothing" (1937). It was written by Arthur Johnson (music) and Johnny Burke (lyric) especially for the film.

ALLEN, GRACIE (1902-1964). As far as Bing's films are concerned Gracie Allen was always one half of the Burns and Allen comedy partnership. They functioned as a team and they were always extra to the plot as far as their comedy film appearances were concerned. Remove Burns and Allen and the story would still develop. Between 1932 and 1935 Gracie was in five Crosby pics:

The Big Broadcast (1932) as a Receptionist
Hollywood on Parade No. 2 (1932) A short for Paramount
College Humor (1933) as a caterer
We're Not Dressing (1934) as a naturalist
The Big Broadcast of 1936 (1935) co-inventor with husband George of a "Radio Eye"

George married Grace in 1926 when both were popular in vaudeville. Radio, movies and television kept the team popular with Gracie appearing in only two films without her husband. In television's first flush of greats in the 1950s the 'Burns and Allen' Show will be in most top five lists for comedy.

ALLEN, JUDITH (1913-). Miss Allen shows us how fickle love can be. In "Too Much Harmony" (1933) she starts the movies as Jack Oakie's fiancée and ends with Bing as husband to be. The following year, in "She Loves Me Not", she begins the film as Bing's betrothed and abandons him midway through the plot. Her adequate singing voice can be heard assisting Bing in "Too Much Harmony" with 'Thanks' and 'Bucking' The Wind'. She was near her popularity peak when appearing with Bing, having been discovered by Cecil B. DeMille for his 1933 epic "This Day and Age". By the end of that decade she was playing in cheap melodramas and westerns.

ALLEN, STEVE (1921-). When Bing's Mack Sennett shorts were knitted into the compilation film "Down Memory Lane" Steve Allen provided linking dialogue in the guise of a disc jockey presenting a television programme. This was typecasting at its best because Allen's fame as a radio DJ turned to greater things in the mid-fifties when he presented the highly rated "Steve Allen Show" on American television. He has had occasional film parts, the most notable being cast in the title role in "The Benny Goodman Story" (1956).

ALLISTER, CLAUDE (1893-1970). Bing's early film appearance in "Reaching For The Moon" (1930) did not involve him in the plot of the film. The film's story had Claude Allister playing Sir Horace Partington Chelmsford, and that character's name tells us all we need to know about Allister. He was always the British accented dandy, probably most memorable as Ronald Colman's sidekick Algy in "Bulldog Drummond". His last film of any consequence was "Kiss Me Kate" (1953).

ALTON, ROBERT (1897-1957). As choreographer Alton staged the musical numbers on two consecutive Crosby pictures of the mid-fifties — "White Christmas" and "The Country Girl". His career began on Broadway in the thirties but his most memorable career phase was his tenure at M.G.M. between 1944 and 1953. That saw him contributing to some of Hollywood's greatest ever musicals including "The Harvey Girls" (1946), "Ziegfield Follies" (1946), "Till the Clouds Roll By" (1947), "Good News" (1947), "The Pirate" (1948), "Easter Parade" (1948), "Annie Get Your Gun" (1950), "Show Boat" (1951) and "The Belle Of New York" (1952). His brief stint with Paramount embraced the Bing assignments at a time when the large scale M.G.M. musical was in decline.

ALWAYS *Song.* This strong Irving Berlin ballad was given scant Crosby treatment in the 1946 "Blue Skies". Bing sang a few lines and then waited until the 1960s before commiting it to wax.

AMOR AMOR *Song.* This popular 1940s song was featured in a 1944 Pathe Gazette which featured the opening of the Stage Door Canteen in London. Jack Buchanan introduced Bing to the servicemen assembled there on September 20th and Bing then proceeded to sing 'Amor Amor'. The composer credits go to Ruiz, Mendez and Skylar.

AMOS 'N' ANDY. Bing was in two films which featured this comedy duo, but never the trio shall meet because Bing played a guesting role in each. In "Check and Double Check" (1930) he was one of the Rhythm Boys and in "The Big Broadcast of 1936 (1935) his four minute vocal sequence was spliced into the movie. Amos 'N' Andy were two white men, Freeman F. Gosden and Charles J. Correll, who appeared in black face as two Negro comedians. They enjoyed enormous popularity on American radio and successfully transferred their humour to television in the 1950s for a series of 25 minute situation comedy shows.

AND YOU'LL BE HOME *Song.* In the film "Mr. Music" (1950) Bing sits on the edge of a stage and sings this accompanied by a chorus of students. In the plot this is a Paul Merrick (played by Crosby) composition. In reality it was written by the reliable Johnny Burke and James Van Heusen.

ANDERSON, EDDIE "ROCHESTER" (1905-1977). "Rochester" taught Mary Martin how to 'sing jazz" in "Birth of The Blues" (1941). He appeared in two other Crosby films: "Star Spangled Rhythm" (1942) and "You Can Change The World" (1951) but he did not share the screen with Bing in either. Born to showbusiness parents he started his career in all-black revues and graduated to small roles in films in the early thirties when he was usually cast as a raspy-voiced banjo-eyed comic. Fame came in a big way on Easter Sunday 1937 because that was when he debuted on Jack Benny's Radio Show. He was in a number of films with Benny ("The Horn Blows at Midnight", "Buck Benny Rides Again", "The Meanest Man in the World") but his most significant appearance was playing the lead in the 1943 "Cabin in the Sky". He followed Benny into television and was a mainstay in "The Jack Benny Show" as Benny's manservant.

ANDERSON, JOHN MURRAY. Ignored by film reference works, Anderson was an early 'talkies' pioneer who worked on Bing's first feature, "King of Jazz" as Director. It was his one cinematic moment of glory. Previously a Stage Director it was his lavish conceptions which have made "King of Jazz" timeless viewing in entertainment terms. At the time, Anderson's apparent disregard of budgetary controls caused concern at Universal Studios and removed any prospect of the film making money for the studio.

CHRISTMAS WITH BING

Pickwick's long awaited CD of some of the lesser heard Crosby Christmas tracks is doubtless one of the highlights of Christmas 1989. Details of the CD are included in Derek Parkes' pages. Here, Stan White tells some of the background to the CD and the sleeve notes which accompany it.

When Les Gaylor phoned me late in 1988 to ask if I would write the album notes for the Pickwick production, "Bing Crosby Sings More Great Songs", for which Les had sorted out all of the discographical information from recording dates through to accompaniments, I had no idea then, or now, of whether he knew I had written album notes before, or whether he based it on ordinary articles I had written from time to time concerning Bing? In any case I jumped at the chance, because I had never been asked to write any Bing album notes before.

I have always admired those album notes written by Geoff Milne, he knows his subject of course, but even so, he has that gift of presenting plenty of facts while still making it a good read, and that is certainly not always the

case with album notes; I have read notes, and I am thinking now of the jazz field, where so much information is crammed in with no attempt to present any background information, that the whole thing becomes a confusing bore. That could have happened with the notes for the Jonzo — Chronological Bing Crosby series of albums, however it did not because from the start, Colin Pugh put together highly informative notes with a slightly critical element to them, which served the series well through the first eleven issues; John McNicholas has himself taken on the album notes now, with volume 12 featuring his first. The style is different but the interest is maintained.

Bing was credited with several album notes over the years, and I suppose the most surprising one, which is obviously genuine as proved by the words and style, is that one he wrote for the Biograph BLP-C13 album, "Bing Crosby — Rare Early Recordings". The contents of the album were reasonably rare for 1973 including the "rare reproduction quality" — original 78 rpm sound quality was reproduced, blemishes and all. It has a lot of information, playing times, dates, personnel etc., and this album note by Bing, who also supplied the cover photo. It is probably the most genuine note that Bing ever put his name to, because he talks about making records, about the musicians he worked with, and the arrangers including Glenn Miller, and the whole thing flows along in the same way that he used to chat away on some of those tapes he made for the clubs, and individuals.

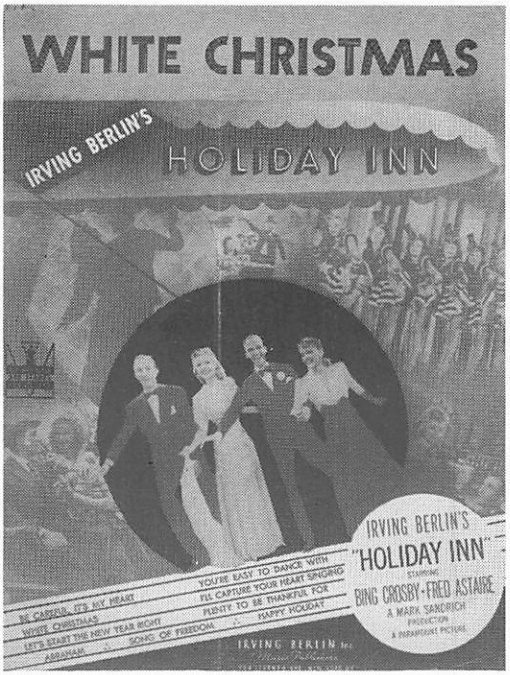
I imagine one of the most difficult album notes for Bing which Geoff Milne wrote, was the one for the double-album on Decca DBC 1/2 "Bing", which was released in 1977, as a tribute to Bing, shortly after his death. That is the one which opens with: "Bing Crosby died on October 14th 1977, but you don't have to believe it if you don't want to". I am sure that many people then and now, fully understand those sentiments.

So when it finally came to me to write a Bing album note, after doing them for organists, fair organs, railway sounds, jazz groups and goodness knows what else, I had some idea of what to aim for, which was to tell a story, which made a good read for everybody and not just Bing enthusiasts. From reports I have heard since, it seems it did just that for a lot of people, which is nice. I just regret that the note was used on the CD and LP, but not on the cassette.

When Les told me in the early months of this year (1989), that Pickwick had accepted his choice of Bing songs and carols for a Christmas album, and suggested I did the album note, I must admit that for a little while, I was a bit lost, it was Easter and the Christmas feeling for things seemed a little bit out of season. I looked at the fantastic selection which Les had made for this album, and decided I must do something to enhance his efforts, if possible. Again, I had to tell a story, containing some facts and figures and certainly the truth, while making it a good read for all of the record buyers, and not just the Bing fans.

Upon finishing the album notes, I made a file copy and one for Les, and posted the original and a copy or two on to John Howard and Christine Bickers at Pickwick, which would have arrived around Whitsun. I never heard anything, and knowing they are busy people, I let it rest for a time, then a message arrived from Les telling me that Pickwick liked my note, and could he have a copy, so I sent the copy I had made for him. The next I hear is a message that Ernest Sutkowski and Frank Smith like my note for the Christmas album. Les had sent them a copy. All I can say is that I hope everyone else likes it, it was not the easiest of subjects to write about. We shall see in due course. If my writing is half as good as the selection of songs and carols chosen by Les, then we are okay.

Continuing the festive theme, Bing appeared prominently on Christmas sheet music. Some rarer examples, courtesy our American cousins, follow on the next 4 pages.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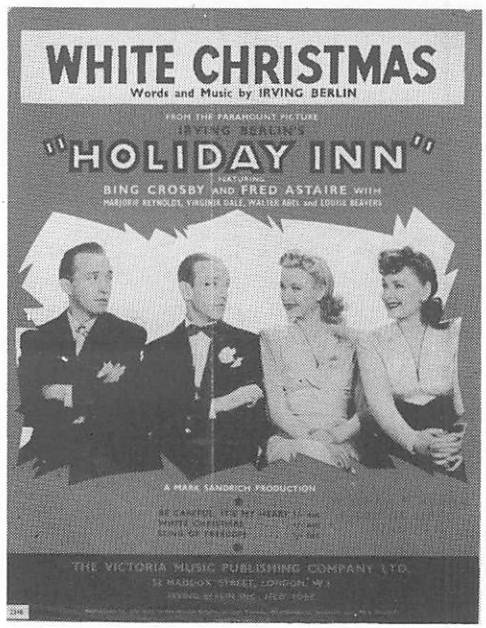
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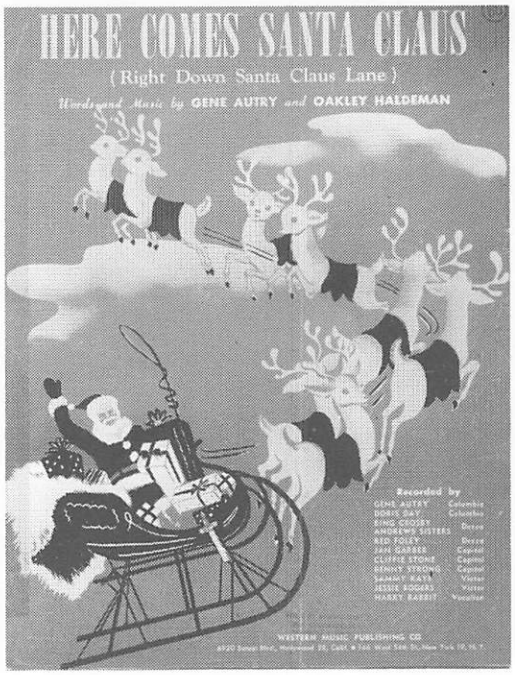
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(Right Down Santa Claus Lane)
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DORIS DAY Columbia
BING CROSBY Decca
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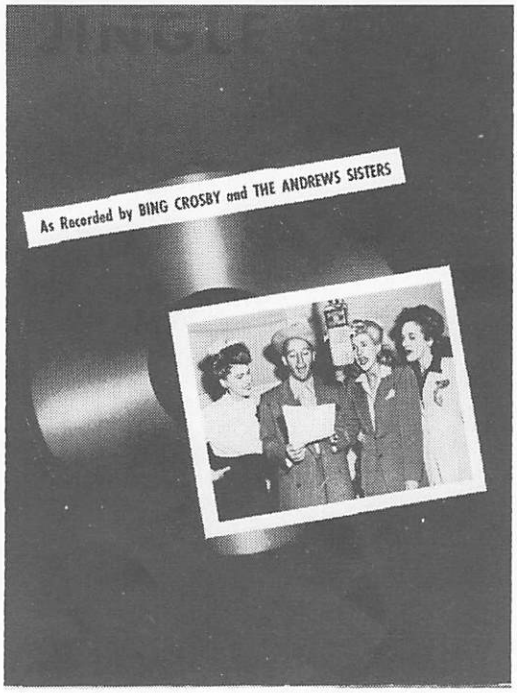
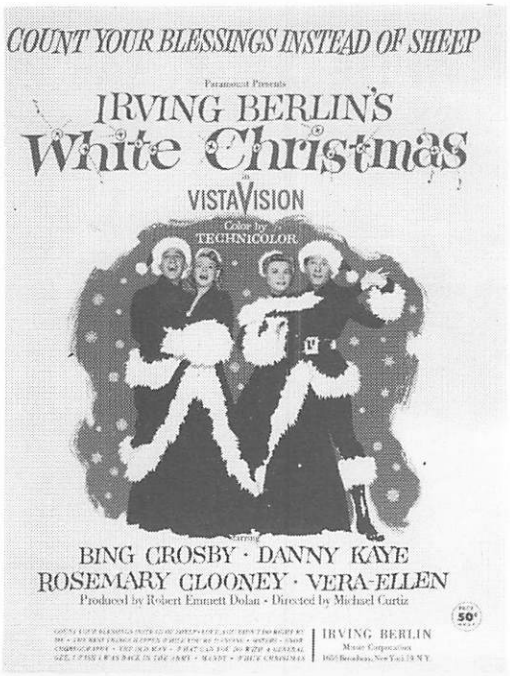

As Recorded by BING CROSBY and THE ANDREWS SISTERS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BING CROSBY · DANNY KAYE
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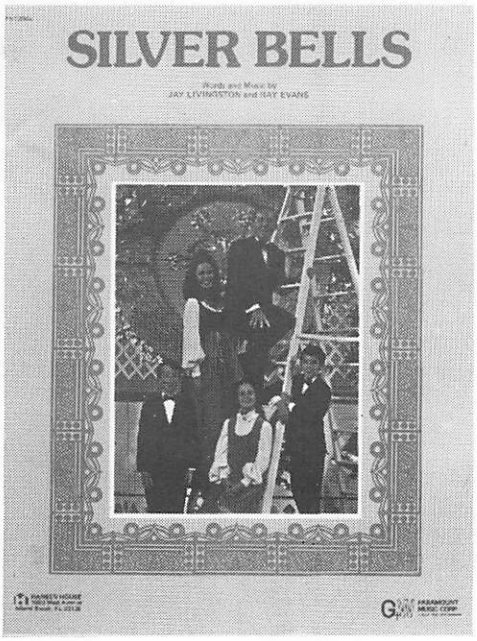
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WORDS BY JOHNNY BURKE · MUSIC BY JAMES VAN HEUSEN
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POPPA SANTA CLAUS
I'D LIKE TO HITCH A RIDE WITH SANTA CLAUS
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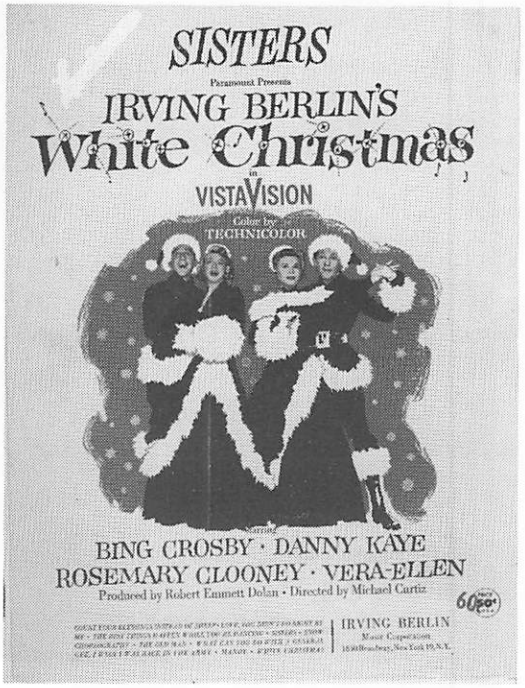
SISTERS
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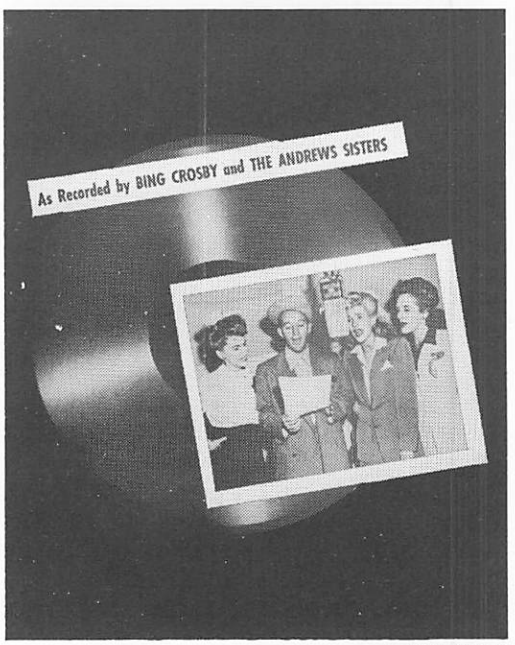
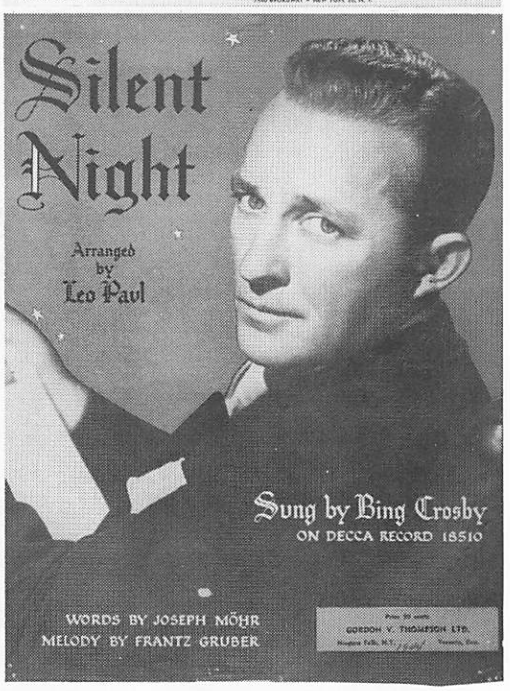
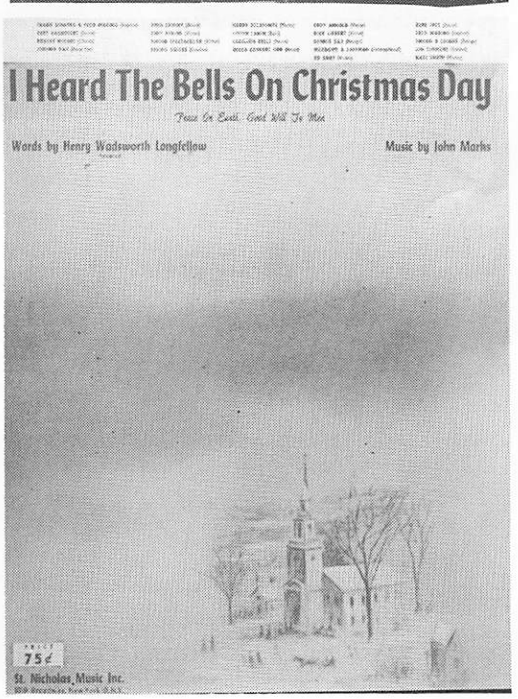
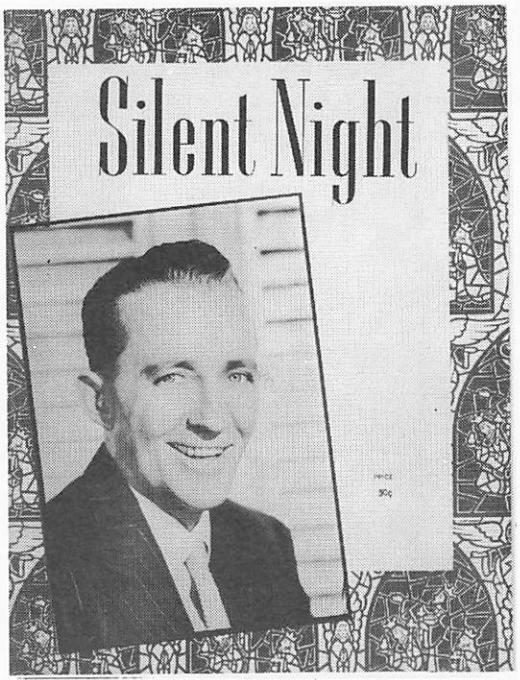
"SAY ONE FOR ME"
CINEMASCOPE
BING CROSBY
DEBBIE REYNOLDS
ROBERT WAGNER
COLOR by DE LUXE
RAY WALSTON · FRANK TASHLIN · ROBERT O'BRIEN
STEREOPHONIC SOUND
Leo Feist inc.


As Recorded by BING CROSBY and THE ANDREWS SISTERS

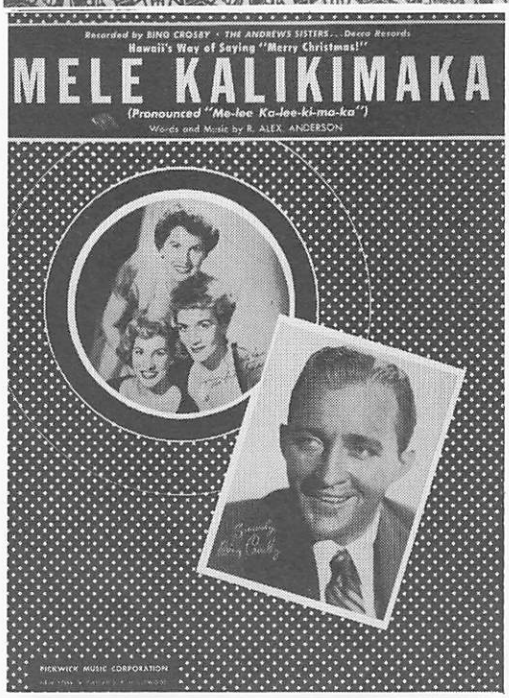

Silent Night
Arranged by
Leo Paul
Sung by Bing Crosby
ON DECCA RECORD 18510
WORDS BY JOSEPH MÖHR
MELODY BY FRANTZ GRUBER
GORDON V. THOMPSON LTD.

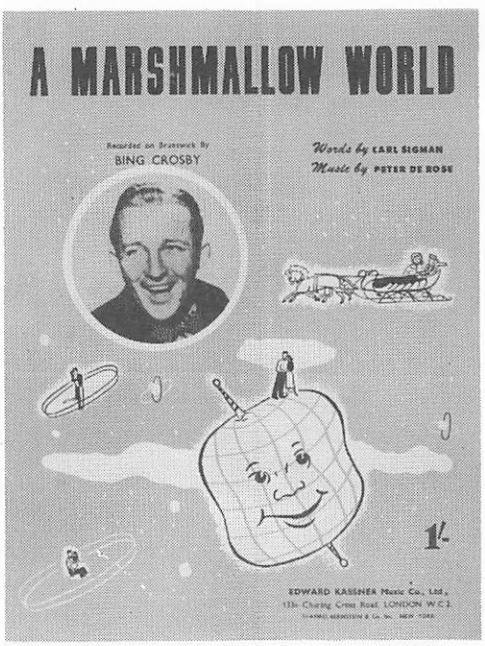
(The Toys Gave A Party For)
POPPA SANTA CLAUS
WORDS BY JOHNNY BURKE · MUSIC BY JAMES VAN HEUSEN
THE SNOWMAN
(The Toys Gave A Party For)
POPPA SANTA CLAUS
I'D LIKE TO HITCH A RIDE WITH SANTA CLAUS
THAT CHRISTMAS FEELING
PHILLIP
GARY
BING
DENNIS
LINDSAY
Bing Crosby with Gary, Phillip, Dennis and Lindsay Crosby as recorded by Decca Records and as featured on Chesterfield's radio program.
BURKE-VAN HEUSEN & ASSOCIATES MUSIC CORP.
Professional Agent
FAMOUS MUSIC CORPORATION
1619 BROADWAY, NEW YORK 19, N.Y.


I Heard The Bells On Christmas Day
Peace On Earth, Good Will To Men
Words by Henry Wadsworth Longfellow
Music by John Marks
75¢
St. Nicholas Music Inc.

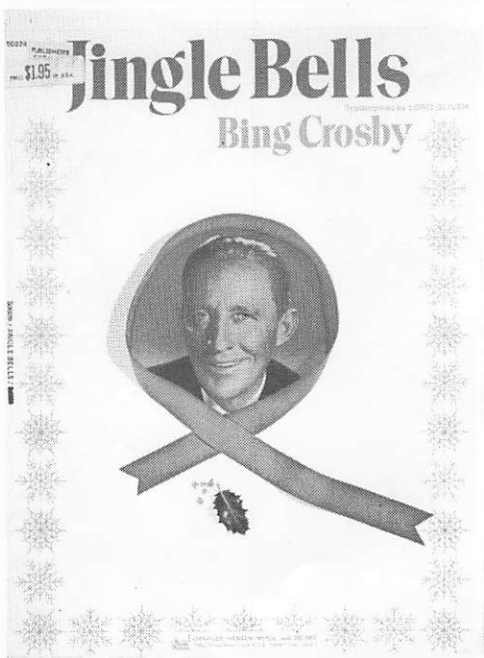

Silent Night

I'd Like To Hitch A Ride With Santa Claus
WORDS BY JOHNNY BURKE · MUSIC BY JAMES VAN HEUSEN
THE SNOWMAN
POPPA SANTA CLAUS
I'D LIKE TO HITCH A RIDE WITH SANTA CLAUS
THAT CHRISTMAS FEELING
GARY
PHILLIP
BING
DENNIS
LINDSAY
Bing Crosby with Gary, Phillip, Dennis and Lindsay Crosby as recorded by Decca Records
BURKE-VAN HEUSEN & ASSOCIATES MUSIC CORP.
FAMOUS MUSIC CORPORATION
1619 BROADWAY, NEW YORK 19, N.Y.


Recorded by BING CROSBY · THE ANDREWS SISTERS · Decca Records
Hawaii's Way of Saying "Merry Christmas!"
MELE KALIKIMAKA
(Pronounced "Me-lee Ka-lee-ki-ma-ka")
Words and Music by R. ALEX ANDERSON
PICKWICK MUSIC CORPORATION


A MARSHMALLOW WORLD
Recorded on Brunswick by
BING CROSBY
Words by CARL SIGMAN
Music by PETER DE ROSE
1/-
EDWARD KASSNER Music Co., Ltd.,

May The Good Lord Bless And Keep You
Words and Music by MEREDITH WILLSON
40¢
Sincerely
Bing Crosby
Pickwick


$1.95
Jingle Bells
Bing Crosby

TRADING POST

Entries are free for all items of Crosbyana and there is a nominal charge of £1 for non-Crosby advertisements. All items are printed in good faith and we cannot accept responsibility for any dissatisfaction arising from transactions undertaken as a result of these entries.

Please send all advertisements to the Assistant Editor, Malcolm Macfarlane, whose address is given on page 2.

Lionel Pairpoint,86 Ellesmere Avenue, Mill Hill, London NW7 3HD:

Offers 10 copies only of "A Chesterfield Directory". Full details of all 113 shows including comprehensive index — £6.50 each (inc. postage to UK addresses).

(Asst. Editor: High quality! Well recommended).

Tony Valika, 46 Highland Av., Binghamton, NY 13905, USA:

"I am freely giving away the following hi-quality audio tapes of Bing (7" & 5" open reel to reel, 3.75"-2 track, about one dozen) — early radio and TV shows, many air-shots, promotion and V-discs, blow-ups, early 78's etc. Anyone inter--ested, please contact soon."

Mrs. Renee Chester, 53 Park Crescent, Eastwood, Nottingham NG16 3DS:

Renee has many American TV shows on video including Goldilocks, Flip Wilson, the Barbara Walters interview and many others. SAE to Renee for further details.

John Joyce, Ravenswood House, Chowdene Bank, Low Fell, Gateshead NE9 6JP. (Tel: 091-487-8761):

John has a few copies of his excellent publications still available. Details are:

Bing — Just for the Record (A complete encyclopaedia of Bing's commercial recordings compiled by Bert Bishop and John Bassett). Cost £4 (including postage to those in the UK). *(Asst. Editor: A must for all Bing collectors, especially at that price)*

Alternate Bing Crosby (the book of 'alternate' Bing takes compiled by Colin Pugh). Cost £5.50 (including postage to those in the UK).

The Road to Hollywood (the Bing Crosby films book by Fred Reynolds). Cost £15 (including postage to those in the UK).

Bill Tobin, 198 Claydon, Deacon Way, Heyate Estate, London SE17 1UG:

Collection of the International Crosby Circle magazines, nos. 65 to 91, will accept £12 o.n.o. for the lot.

Jim Lowe, 40 Winifred Street, North Woolwich, London E16 2HX:

"I have many magazines, which I desire to be rid of, among which are Crosby Collectors, Bing mags, Crosby Posts etc. I am not looking to retire from the proceeds of this venture and they will be at an almost giveaway price. The only condition applicable is that buyer collects, for I have no transport. For lists of magazines, please send SAE.

Michael Kenefick, 4 Friar Street, Youghal, Co. Cork, Ireland:

"I am looking for the TIME-LIFE set of records on the Swing Era either new or second hand. I will send a sterling bank draft to anyone who may have them for sale."

John McNicholas, Jonzo Records, P.O. Box 212, Harrow, Middlesex HA3 7LD (Tel. No. 01-863-3141):

Volume 12 of THE CHRONOLOGICAL BING CROSBY is now available. Please contact John direct. Cost to UK members is £8.57 (£6 for the record, £1.45 post and packaging plus £1.12 VAT).

(Asst. Editor: This is a marvellous series and long may John continue. John tells me that JZ-13 should be available early in the New Year provided sales of JZ-12 continue apace.)

Steve Thompson, 13 Avignon, Milford Grange, Castleroy, Limerick, Ireland:

Steve publishes a catalogue of old time radio memorabilia entitled "THE GOLDEN AGE OF ENTERTAINMENT". Cost of the catalogue is £6.

(Asst. Editor: The listing of Bing material is described as being one of the most comprehensive now available in Europe. I understand that many members have obtained items from Steve and have been pleased with them).

***FRED REYNOLDS'** reputation in Crosby circles is second to none. In previous years, he has delighted and at times, intrigued readers with his contributions. Who better than to offer*

REG — AN APPRECIATION

It was Harold Wilson who, before he was raised to the peerage, said that a week in politics was a long time; there were, on the other hand, occasions when he must have found that the pound in his pocket lasted about a minute and a half. Nevertheless even if Mr. Wilson, in common with Albert Einstein and we lesser mortals, found that time is relative there can be no question that a quarter of a century devoted to the production of a magazine is a very long time indeed. I am, of course, referring to the "Bristo Era" now unhappily ended through the illness of Mr. & Mrs. Reg. I do not know anyone else who has spent so much time, worked so industriously and been so single-minded over such a long period as he for no reward than a simple satisfaction in what he has been doing. It takes only an elementary ability in arithmetic to calculate that the number of working hours deducted from the total number available hardly left him time to sleep and even if he did manage an occasional nap it must have been to the regrettable exclusion of all further interests other than close family ties. It is interesting to reflect that it will now take five men to replace him. Even then they will be attempting only half of what he accomplished so regularly over a period of many years for, let us not forget, he expended just as much time and effort on the "Golden Years" magazine as he did on "Bing".

In 1970 Reg stepped into the breach when the future of the ICC and its magazine became uncertain. He had previously given much of his time and interest to promoting and writing for the magazine but then, like the man who tried the razor and bought the company, he kept it alive. He became its temporary editor, temporary secretary, temporary treasurer, temporary printer and distributor and, not least, its temporary main contributor, offices that he has held ever since. It seems a pity that he couldn't have taken on the job permanently and really knuckled down to it. His editorial policy, if undefined, has been consistent and forceful and no one could deny its individual tone with a style that opted for quantity and a comfortable prejeduce, qualities that might be considered pre-requisite for the editor of a fan magazine. Through all the years that Reg presided he was never afraid to offer his sincerely held views and all his readers, whether or not they ever met him, came to know him well for he is as much understood by what he has written as by anthing anyone can write about him; his direct manner, firmly fixed loyalties and staunch beliefs were easily recognised fundamental characteristics. As, however, this is an appreciation and not a eulogy and lest he should seem too much of a paragon, his weaknesses should not be ignored. Reg obviously found his self-imposed task congenial and he approached it with a commonsense to please the majority of his readers though, for some, a soupcon more of scepticism might have proved more palatable; it is not to be denied that he did not please all the people all the time and he could be stubborn and unreasoning. In true perspective any differences of opinion in fan magazine context are minor, trivial and hardly worth mentioning but his most serious *faux pas* was, I believe, when he sought to influence opinion in matters unrelated to the purposes of the magazine and the ICC. I doubt that he ever achieved his political object and he failed completely to realise that whatever his personal views are about contemporary figures outside the range of Crosbyana the chances were that his opinions would offend or alienate approximately fifty per cent of his readers. Complaints were made and he was big enough to print some of the letters in the magazine and to cease the irrelevancies. But this apart (and who among us does not make occasional errors of judgment?) he has earned the gratitude of all members for the result of an almost unequalled dedication. Good luck, Reg and Gwyn.

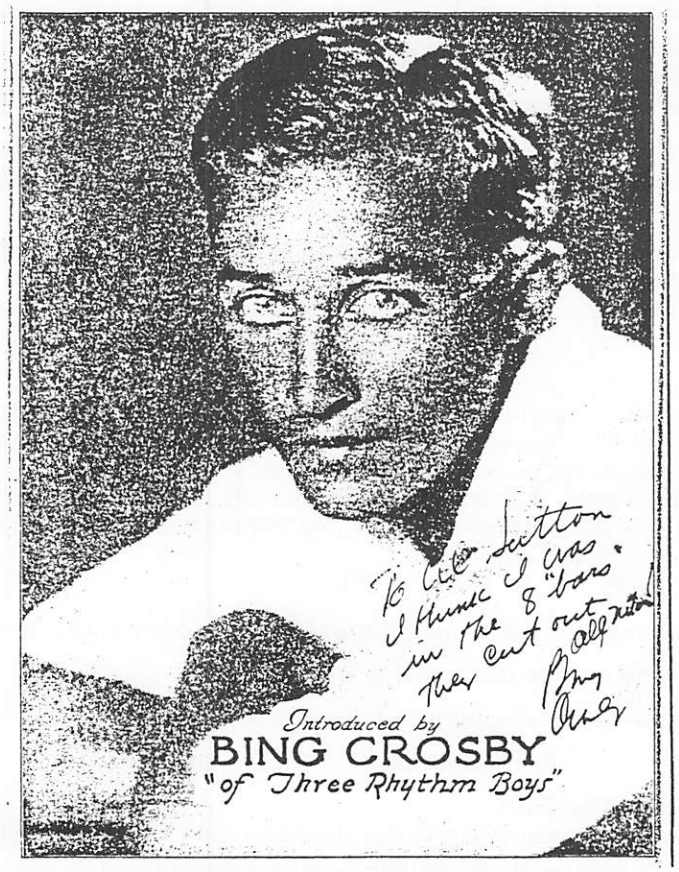
It is inevitable that the new management team, wherein each member assumes a separate and distinct function and responsibility, will bring fresh ideas and a new style. Any magazine must reflect the views and personality of its producers and it will be their job to seek improvements in content, presentation and accounting and make an endeavour to increase the membership but if they succeed in one or even all of these aims nothing can be taken from their predecessor who had to operate on shoestring finance with antiquated equipment. You will find on another page an appeal from your new secretary-treasurer and I sincerely hope that it finds the membership in a generous mood. If the new management appear as mendicant it must be understood that the begging bowl is for your benefit and not theirs. Equally necessary is more active participation from members and I am sure that the new editor will welcome views, contributions and articles for without solid, material support no magazine can succeed. In the past it has been mainly Reg Bristo's shoulders that have borne the load but members now have an opportunity to share it. I wouldn't wish to guess the average age of Crosby followers but whatever it may be I am sure that it would prove that they are old enough to have formed opinions, stored memories and realised ambitions enough for some interesting reminiscences.

Reg Bristo explained in his final issue of the magazine (No. 92) the reason for its delay. (Any doubts about its popularity would have been entirely dispelled by the numerous letters and calls that I had received from members as far apart as Worthing and Belfast all with the same cry — "Where is the "BING" magazine?"). Although it was necessarily curtailed to copy prepared before Reg entered hospital and hastily assembled and despatched with the help of Michael Crampton, after he was discharged it was nonetheless interesting and welcome. I thank my old friend Leslie Gaylor (it is, of course, the friendship that is old, not Les whose enthusiasm seems to keep him perennially young) for his kind remarks — he knows that I can soak up praise like a sponge although he may be less aware that I can also just as easily wring it out — and I do hope that he did not take what I said about "the men in white coats" as a

personal affront. I can assure him that, as he should have known, I was, as ever, speaking for myself. I would not normally care to explain what I believe to be self-evident but anyone who finds a harmless pleasure in writing to DJ's and their ilk should obviously do so. However, I happen to find them, with few exceptions, boring, inane and patronising. I also have little doubt that some people might have hostile reactions induced by the work of artists, entertainers, authors and composers that I admire. It so happens that we, in the ICC, meet on the common ground of Bing Crosby; it hardly needs saying that we do not have to agree about everything else. It was unnecessary, therefore, for Leslie to quote Bing's remark to support preferences to which he is fully entitled. I would, however, very gently point out that Bing had, in common with every other artist and entertainer who ever lived, a professional need for publicity and it is in their own best interests to get as many "pitching for them" as they possibly can. They live by publicity and their agents and representatives use and manipulate individuals, fan clubs and the "media" to advantage. It often works too well and the publicity more often than not far exceeds the measure of the talent concerned. We, of course, do not believe that was the case with Bing Crosby but at least let us realise that PR exercises were as important a part of his career as they are for anyone else in the profession. If writing to DJ's is found to be satisfying then it would be foolish not to do so but it is a self indulgence that should be recognised. And now, as I have a rare couple of hours to spare, I shall indulge myself with a few previously selected records of Crosby, Rossini overtures, a Mozart Symphony and, if there is time enough, a taste of "Jelly Roll" Morton. Before I get any argument remember what was first said by William Cowper:

"Variety's the spice of life,
That gives it all its flavour"

Fred Reynolds



(Editor's Postscript: In appreciation of all that Reg has done for us, a collection was launched at Leeds and has so far exceeded £50. Other members wishing to contribute are invited to send their donations to Michael Crampton).

Derek Parkes'

Crosby Collectors' Club

Dear Collector,

For those of you who are 'visiting' the club for the very first time, may I extend a welcoming hand. Let me show you around.

The object of the club is:

1) To keep you fully informed of anything of interest to Bing collectors — especially world-wide releases of recordings of Bing.
2) To help you locate and obtain those recordings.
3) To take the hassle and expense out of the importation of foreign releases. Bank charges (£3 to £7 according to the bank used) have been completely eliminated.
4) To occasionally look at other aspects of collecting — books, videos and other artists who have something in common with Bing.
3) To supply records, tapes and other materials which may be available from time to time.

I must make it quite clear that your host is a fellow collector and that the club is not a cover for a retail outlet. Where possible special purchasing arrangements are made but much has to be bought at normal retail prices. When it is possible to buy advantageously, the saving is passed on whenever possible.

Each order takes at least an hour of my time and so may I request each of you to try to obtain U.K. releases in your own record shops. I'm more than happy to help those of you who cannot get out, or who have any handicap that makes record buying difficult. Of course, I will help you, if possible, when you cannot obtain what you want locally.

There is a club service charge of £2 per item which is quite modest considering that it covers the administrative costs, packing and postage and frequently the time spent in searching shops for your wants.

Often, especially with imports, the exact cost cannot be predetermined. This need not deter you from ordering. Any material can be ordered provided the appropriate deposit is sent. An adjustment will be necessary once a firm price is known. Please remember that retail prices vary both at home and abroad and so the right is reserved to amend any price once the exact cost is known.

U.S. IMPORTS

Special arrangements have been made to supply any American record (by any artist) sold through normal retail channels that is currently available. You will be required to pay the U.S. retail price plus postage. There is no additional club charge and this applies to readers anywhere in the world. Import Duty is seldom charged in the U.K. on small orders but this could be an additional cost. In most cases your order will be despatched to your home address from the States. There is a delay of at least two months unless airmail is requested.

ORDERS

Will all readers please note the following as some changes have been made to simplify the procedure.

1) Please pay in full when the exact cost is known.
2) Otherwise, please send the appropriate deposits for **each** disc or tape ordered.

U.K. Releases £6.00 Imports £8.00

ERRORS, LOSS, BREAKAGES

Responsibility for any loss is normally with the purchaser but I will rectify anything where the fault is mine. Assistance will be given with any claims procedure. It is more economical to sustain an occasional loss than to pay for insurance.

CONDITION CODE

We are often disappointed with LPs and CDs as they frequently do not give the best possible sound. This can be due to the age of the material but more probably it is indifference in an industry interested more in making money than producing quality work. Fortunately there are a few exceptions.

Unfortunately I am not in a position to rectify this situation but I can point out the quality of each disc and then leave you to decide whether or not to buy. I propose to introduce a simple code that will give you some idea of the sound on the record. It is based on a code used by collectors for many years.

M Mint or marvellous. A near perfect sound.
E Excellent. Very acceptable with little or no distortion. Perhaps an odd blemish.
V Very good. Acceptable but some distortion and/or noise.
F Fair. Uncomfortable having much distortion and/or noise.
P Poor. Generally unacceptable having more noise than signal.

The last two are for completeness. Hopefully they will never be used.

TREBLE AND BASS BALANCE (TONE)

Recordings can sound poor simply because the balance between the treble and bass is not to our liking. Hearing deficiencies are very common and so tone adjustment is a very personal thing. Hopefully readers will be able to relate their preferences to mine. It is better to consider the treble and bass individually but it is possible to get too complicated. A high treble produces an effect not unlike bass deficiency and, similarly, a low treble or a raised bass can produce a similar effect. Middle frequencies are not normally affected but it is interesting to note that if the volume is restored, after tone adjustment, to what it was before then the middle frequencies will be raised if either tone control has been lowered. This has the effect of producing more presence and Bing's voice will sound more prominent. The converse will tend to make the orchestra more prominent.

Whereas the sound can be improved by adjusting either the treble or the bass, the best results will be obtained by considering both controls. The following code describes what is on the record. A high number indicates a harsh sound necessitating a reduction the treble or an increase in the bass or both.

Treble lowered and/or bass raised	-5	-4	-3	-2	-1	0	1	2	3	4	5	Treble raised and/or bass lowered
						|						
						normal						

Negative numbers indicate bass heavy recordings or recordings lacking in treble. They are corrected by increasing the treble and/or reducing the bass.

REVERBERATION

This is often referred to as echo, liked by some but detested by others. It can be a naturally occurring sound as heard in a large or empty room or it can be added artificially. It can add another dimension to sound but so often it renders the recording muddy and indistinct. The amount of reverberation will be indicated as follows:

^{0}	None or not obvious	^{2}	Present
^{1}	Slight	^{3}	Excessive

COMBINED CODES

The three codes will be combined in a fixed order of tone, condition and echo. Thus: -2E^1 indicates a recording of excellent sound lacking a little in treble (or slightly too much bass) having a small amount of echo. OM^0 represents a very high quality recording requiring little or no tone adjustment with no obvious echo. OM^2 is an equally good recording but with reverberation.

A comment will be made if the record is not consistent throughout. The codes will relate to the overall condition of the record or the average sound. The condition code relates to the sound after tone correction.

UPDATING

By rights I should look at releases from where the last 'Track Events' in 'Bing' finished but that would result in my newsletter taking up more than its fair share of space. I propose to take the easy way out. May I suggest that anyone wanting to update should send me £1.50 for the three newsletters from Dec. 1988 to June 1989. They will give you more information that is possible here including more details of overseas releases than appeared in the last few issues of 'Bing'.

NEW RELEASES, REISSUES OR PREVIOUS OMISSIONS

1M^1 CD **AXIS CDAX260300 I WISH YOU A MERRY CHRISTMAS** Australia £8 (DCP £10)

Winter Wonderland	Let It Snow! Let It Snow! Let It Snow!
Have Yourself A Merry Little Christmas	Hark! The Herals Angels Sing) Medley
What Child Is This?	It Came Upon A Midnight Clear)
The Holly And The Ivy) Medley	Frosty The Snowman
Little Drummer Boy	Pat-A-Pan)
O Holy Night	While Shepherds Watch Their Sheep) Medley
The Littlest Angel	I Wish You A Merry Christmas
Playing Time: 31 minutes	Tracks: 11

Here we have the full version as issued originally on Warner Brothers in the early sixties. 'The Pat-A-Pan' medley is missing from the U.S. Capitol issue 'Christmas Classics'. Both CDs are very well recorded but I think I just prefer the U.S. disc but I have to confess to having only just received the Axis CD and I have only had the time to sample little bits of each track.

OE⁰ CD **RAINBOW RCD307 IT'S EASY TO REMEMBER** Australia £5 (DCP £7)

White Christmas
When Irish Eyes Are Smiling
Galway Bay
I'll Take You Home Again Kathleen
That's An Irish Lullaby
Never On Sunday
In The Cool Cool Cool Of The Evening
You Must Have Been A Beautiful Baby
Sam's Song
I'm An Old Cowhand
Pennies From Heaven
Sunshine Cake
Temptation
MacNamara's Band
Mexicali Rose
Don't Fence Me In
Tumbling Tumbleweeds
There's A Gold Mine In The Sky
Begin The Beguine
Gone Fishin'
Now Is The Hour

Playing Time: 60 minutes approx. Tracks: 21

This CD is slightly variable in tone with some reverberation on the occasional track. It is annoying to find that the CD has been prepared from LPs with a few $33\frac{1}{3}$rpm clicks to prove it. My original copies of this CD were a little substandard but subsequent copies are much better. With 21 tracks at £5 in Australia we can't really complain.

OM⁰ CD **RCA 9678-2-R PAUL WHITEMAN AND HIS ORCHESTRA — THE VICTOR MASTERS** USA (DCP £8 deposit)

Lovable
Changes (take 2)
I'm Coming Virginia (take 7)
Make Believe
Ol' Man River
You Took Advantage Of Me
Mississippi Mud (take 3)
From Monday On (take 3)

Playing Time: 62 minutes Tracks: 20

The quality of this disc is remarkable but don't expect perfection in recordings that are over 60 years old. Some noise intrudes into 'From Monday On' but for me this is a most enjoyable disc. Other interesting artists include: Johnny Mercer, Hoagy Carmichael, Jack Teagarden and Mildred Bailey.

RCA is now part of BMG Music International. Other labels include: Bluebird, Arista, Ariola, etc. They seem to be producing quality discs.

OE⁰ CD **ARIOLA EXPRESS 295949-201 BING CROSBY Germany £5.50**
OE⁰ CD **RCA BPCD 5092** **BING CROSBY** Australia £7 (DCP £9)

Ol' Man River
Three Little Words
It Must Be True[1]
Wrap Your Troubles In Dreams[1]
Just A Gigolo
I'm Thru' With Love (radio)
Just One More Chance (radio)
Some Sunny Day
I'm Gonna Sit Right Down And Write . . .
Mack The Knife
Dream A Little Dream Of Me
Whispering
Down Among The Sheltering Palms
The Little Things In Life
One More Time
Them There Eyes

Playing Time: 48 minutes approx. Tracks: 16

When I first heard the German CD I was convinced that I was listening to some wonderful restoration process and I was very impressed with the CD. Later, with somewhat more time, I realised that the two songs from Bing's first solo radio show are only in 'V' quality. Also, the first two Gus Arnheim tracks labelled [1] contain added echo. 'Some Sunny Day' through to 'Down Among The Sheltering Palms' all come from the 1957 LP 'Bing With A Beat' and sound wonderful. With the exception of the first track (Whiteman) and the following Ellington track the remainder of the tracks are of Bing with Gus Arnheim making this an enjoyable CD well worth having.

OE[1] CD **CEDE CD66082 SWINGING ON A STAR** EEC ?£8

Swinging On A Star
Vaya Con Dios (radio)
In A Little Spanish Town
Mack The Knife
Some Sunny Day
True Love
Dream A Little Dream Of Me
Mamma Loves Pappa
I'm Gonna Sit Right Down And Write . . .
Down Among The Sheltering Palms
I Love You, Samantha
Exactly Like You
Whispering
When The Blue Of The Night
A Gal In Calico
Let A Smile Be Your Umbrella

Playing Time: 50 minutes Tracks: 16

This CD has very little to recommend it as all the tracks can be found in somewhat better condition on Entertainers CD0248 which has a bonus of an additional seven tracks. It could be much cheaper too. I have heard that The Record Centre, 45 Loveday Street, Birmingham B4 6NR (Tel: 021 359 7399) can supply the Entertainers label at £3.99!

IE⁰ CD **BLUEBIRD ND86845 BIX BEIDERBECKE — BIX LIVES!** Germany (available UK £8)
(USA releases: **BLUEBIRD CD 6845-2; LP 6845-1; CAS 6845-4)** (DCP £9)

? LP **? LABEL NL86845 BIX BEIDERBECKE — BIX LIVES!** ? £?

Changes (take 3)	Lovable (not on LP)
Mary (take 2)	My Pet (take 2)
There Ain't No Sweet Man (take 2)	Louisiana (take 3)
From Monday On (take 4)	You Took Advantage Of Me
Playing Time: CD70m LP 55m	Tracks: CD 23 LP 18

Processed ADD: Information supplied with the CD states: 'This reissue has been prepared by transferring the best available source material to digital tape, which has then been reprocessed by Sonic Solutions, using their unique computerized 'NoNOISE' system. 'NoNOISE' is designed to remove virtually all imperfections and aural distractions (surface noise, pops and clicks, scratches, rumble, etc.) commonly associated with vintage material, without substantially altering the basic recorded sound.' Whereas I can agree with most of this I did find some unwanted rumble which seems to vary with each playing! Can it be that my CD player is getting temperamental?

I found the sound less pleasing than 'Ol' Man River' on the Ariola CD but each instrument could be heard clearly suggesting that the dynamic range has been extended. It would be nice to have the original discs for a comparison.

These recordings feature the orchestras of Jean Goldkette, Paul Whiteman and Bix Beiderbecke. Bix is featured on every track.

2E⁰ CD **DEJAVU DVRECD HOLLYWOOD MUSICALS** Italy (available UK £7) (DCP £8)

Road to Morocco (w. B. Hope)	White Christmas
Playing Time: 72 minutes	Tracks: 25

Although I have not checked I believe this material is from film or radio. Given the appropriate correction the sound is acceptable but slightly variable as you would expect considering its source. The two Bing tracks are particularly good. Other artists include: Jolson, Astaire, J. Garland, James Gagney, Rita Hayworth, Marilyn Monroe, Ann Miller, Ann Blyth, Howard Keel, M. Chevalier, L. Armstrong, Gordon Macrae and Doris Day.

I have come across a number of CD which correspond to the LPs issued on the Dejavu label. It could well be that all the recent LPs have their equivalent CD releases. Apart from those listed in earlier newsletters I have found the following. They all have a similar sound as shown above. They mainly come from non-commercial sources and although flaws are present the sound is acceptable after correction. The brief details are:

DVCD 2118 THE DIVA COLLECTION — 20 HOLLYWOOD LADIES SING!

One of the 20 tracks has Bing singing 'I Don't Know Why' with Lauren Bacall.

DVCD 2078 THE BING CROSBY CHRISTMAS COLLECTION

12 seasonal tracks including 'Baby It's Cold Outside' sung with James Stewart!

DVCD 2124 THE BOB HOPE COLLECTION

Nine of the eighteen tracks are with Bing. Bob Hope also sings with Shirley Ross, Peggy Lee, Martha Raye, Dorothy Lamour and Frank Sinatra. With the many alternative versions this is an excellent CD. The price seems to vary for both the CDs and the LPs — usually: CD £7 LP £4 (DCP — add £1)

OM⁴ CD **CONCORD JAZZ CCD4050 A TRIBUTE TO DUKE** Germany (available UK £12) (DCP £13)

Don't Get Around Anymore

Playing Time: 36 minutes	Tracks: 9

The quality is tremendous but this can't be called a bargain! It is identical to the original LP release Concord Jazz CJ-50 except that the first track 'Tulip Or Turnip' is missing! The other artists are: Tony Bennett, Rosemary Clooney, Woody Herman, etc. A cassette is also available.

??? CD **MCA MCAD-25989 BLUE SKIES** USA (DCP £8 Deposit)
LP **MCA-25989 CAS MCAC-25989**

Blue Skies
All By Myself
A Couple of Song And Dance Men
(w. Fred Astaire)
I've Got My Captain Working For Me . . .
Cuba (w. Trudy Erwin)
Getting Nowhere
Everybody Step
You Keep Coming Back Like a Song
A Serenade To An Old Fashioned Girl
I'd Rather Be Me[1]
Out Of This World[1]
June Comes Around Every Year[1]
NB[1]: From film 'Out Of This World'

Playing Time: 34 minutes approx
Tracks: 12

I am typing this on the very date (Nov 7th) that the CD is planned for release. The information I have states that 'this reissue repeats the original package's lengthy liner notes and research, adding recording dates and information about the original release'. It should be more or less identical to BING 10.

IE⁰ 2 CDs **SPA DBG 2-53004 50 HITS FROM THE FANTASTIC 50's** France £8 (in Holland)
1E⁰ CD **SPA CD YDG 74618 THE FANTASTIC 50's** Belgium £7 (in UK)

True Love (w. Grace Kelly)

Playing Time: 139 and 72 minutes Tracks: 50 and 24

I doubt whether anyone will buy these CDs to obtain this one track . . . but there are label collectors! The Belgium disc is identical to the second disc in the double pack. At 16p a track my purchase in Holland is quite a bargain. I hope this is an indication of future trends. The Bing track is in stereo but the main interest must lie with the host of other stars: Como, Sinatra, D. Day, J. Ray, R. Clooney, Armstrong, The Platters, D. Martin, N. Cole, F. Laine and many more.

OE⁰ CD **COMPANION 6187152 20 GOLDEN MEMORIES** Denmark £4 (in Holland)

Track details have been given in an earlier newsletter. I am returning to it as mention should be made of the wonderful sound quality. I almost gave it an 'M' grading. If I were to reassess it on another day I could well grade it 'M'. If the price I paid reflects the true cost then this is a real bargain. Anyone interested in having a copy should let me know. Send no money now as I can't be certain of establishing a supply channel. Help from the continent would be appreciated if any member lives in Denmark.

??? CD **COLUMBIA CK44407 GUY LOMBARDO 16 MOST REQUESTED SONGS** USA (DCP £8 deposit)

You're Getting To Be A Habit With Me Young and Healthy
You're Beautiful Tonight My Dear

Playing Time: 23 minutes approx Tracks: 8

Please note that I have made a guess at the playing time. Some of the tracks could be extra long. Again I am told that the condition is excellent. This is a Woody Herman album.

??? CD **PICKWICK ????? CHRISTMAS WITH BING** UK

Track details were given by Les Gaylor in the June copy of 'Bing'. It should be available by the time you read this. I expect it will be issued on LP and cassette in addition to CD.

-2V⁰ LP **SONGBIRD KES-3 A MERRY AMERICAN CHRISTMAS TO YOU FROM KATE SMITH** USA £?

The following is a $2\frac{1}{2}$ minute medley sung by Bing with Kate Smith. It is not easy to resolve all of the songs but the following are present:

Get Ready For Winter
Jingle Bells
Sleigh Ride
Sleigh Bells
Winter Wonderland

This track is labelled 'Winter Medley'

Playing Time: 43 minutes Tracks: 14

It is such a pity that the sound is not better as this is an interesting record. Much can be done with an equaliser but the surface noise still tends to intrude. The date given is 24 Dec. 1966.

PERSONALITIES ON PARADE **WILL THERE BE A VOLUME 5 ???**

The good news for those of you who have ordered Vol. 4 is that all copies have been posted and they should arrive before Christmas. The bad news is that it could well be the last issue in the series. With songs such as 'Night And Day' with Lennie Hayton's orchestra (Chesterfield, 1933) and 'Love Locked Out' (Woodbury, 1934) there is much to interest us — material that we thought was lost forever. The problem is that the break even point has not been reached which simply means that more money has been paid out than has been recovered from the sales. The series has continued this long simply because it is the interest of a fellow collector, John Newton. We have been getting the benefit of his twenty odd years of searching for the rarest of recordings by Bing and other artists. But let me warn you now that the series has finished unless you do something to help. So what can be done?

This newsletter is reaching many more people interested in Bing's recordings and so for your convenience I will give a brief summary of what is available on this label. May I urge you to buy what you can afford and to those who already have copies may I suggest that spares should make good trading material later on as each record is limited to 750 copies. Each record costs £10 and this includes direct mailing to your home from the States. Since the exchange rate does vary, the right to amend this sum is reserved. Only the Bing tracks are listed. Please request complete listings when you send for copies of back newsletters.

Volume 1:	June In January	mx 79398-1 c. late 1934
Volume 2:	Now That You're Gone This Is The Missus Goodnight Sweetheart	) Cremo Cigar Program Nov 9th, 1931) The middle song features scat singing and the other two) are completely different to the issued versions. Complete show.
Volume 3:	Where Is Central Park? Nagasaki	mx B-6561 c. April 1938 with The Mills Brothers c. 1934
Volume 4:	Two For Tonight I Cried For You	mx 90339-1 c. 1935 (incomplete in film) Cremo Cigar Program Nov 7th, 1931 (complete)

Due to the rarity of these recordings some imperfections are present. This is especially true of Volume 2 which has a lot of noise on the Cremo show. Underneath the sound is remarkably good and on listening I quickly learnt to ignore the surface noise. Bing's singing is particularly beautiful.

Send your order with £10 per disc to the address shown on page 2. Delivery will take about 2 months.

Now, if you want this series to continue may I ask you to let me know — that is if you firmly intend to buy the next record — if there is one! I have a tentative listing which is shown below:

Ken Murray	Makin' Whoopee
K.M. w. H. Charlton	Is There Anything Wrong In That?
Sophie Tucker	Rose Of The Volga
Bing	Night And Day
Bing	Love Locked Out
Bing	Sing A Song Of Sunbeams (Universal Pictures with talking)
Harry Richman	The Music Goes 'Round And 'Round
Charlotte Greenwood	Too Tall
Nora Bayes + I. Fisher	Our Bungalow
Shelton Brooks	Nobody
Jolson + G. Jessel	Ma Blushin' Rosie
Jolson + G. Jessel	Give My Regards To Broadway
Dick Powell	Rosalie
Buck And Bubbles	Mean To Me.

OE⁰ LP **JONZO JZ-12 THE CHRONOLOGICAL BING CROSBY — VOL. 12** UK £7

Gems From George White's Scandals	Can't We Talk It Over?
Where The Blue Of The Night (A,B)	I Found You (A,B)
I'm Sorry Dear (A,B)	Snuggled On Your Shoulder
Dinah (A,B)	St. Louis Blues (A,B)

(A,B) indicates that take A and take B are present on the record.

Playing Time: 48 minutes approx Tracks: 14

Volume 12 maintains the high standard we have come to expect from John McNicholas. It is such a pity that strict chronology results in so much repetition making many of the discs suitable mainly for reference. A better format would have allowed us to really enjoy the benefits of all the hard work that goes into the production of these records. Sales would benefit too as the more casual Bing admirer would be more inclined to buy the records. The Mills Brothers are present on 'Gems' and 'Dinah' and the former also features The Boswell Sisters.

LP **JASMINE JASM2526 MORE FUN!** UK £?
-2E⁰ LP **SOUNDS RARE SR5010 MORE FUN!** USA £?

My Honey's Lovin' Arms (w. T. Arden)
You're Just In Love (w. Louis)
Gone Fishin' (w. Louis Armstrong)
Gone Fishin' (2nd version w. Louis)
Memphis Blue (w. Louis + E. Fitzgerald)
Give Me A Kiss To Build A Dream On (w. Louis)

Playing Time: Approx 50 minutes
Tracks: 12

My attention has been directed to this Jasmine release which is new to me. My appraisal is based on the USA release which I have had for a number of years. It is a companion record to 'Havin' Fun' (JASM 2508) the two making a hilariously funny set of extracts from the Chesterfield radio shows which featured Louis Armstrong. (Complete shows — contact DCP) Note that some of the song titles are a bit suspect (La Vien Rose!). Have a laugh — buy both records.

For those of you who must have everthing The Reader's Digest Association has released 'The Magic Of Christmas' on 3 cassettes, 6 LPs or 5 CDs which come with a 'free' album 'The Straus Family Wishes You A Happy New Year'. Cassettes or LPs cost £27.95 and the compact disc £32.95. A staggering £89 if you are a complete collector. For that you will get three copies of 'Happy Holiday' plus songs by many other artists. Contact R.D.A. for more details.

I currently have a few copies of the three Australian CDs. Obviously, when these are sold some dealy is unavoidable but we are getting better at getting CDs through quickly. The following Broadway Intermission LPs (USA) are available at £6.30, post paid.

BR 142 Bing Crosby and Red Nichols 'Together Again'
BR 139 Bing Sings Crosby (recently repressed)
BR 135 Crosbyana — Volume 5 'From Bing's Collection'
BR 134 Just For Fun
BR 129 The War Years
BR 128 The Rare Ones
BR 123 Crosby and Como

NB.: I only have one copy of some. If sold out, please say if you want me to order from the States.

ANYTHING GOES
This is a non-Bing CD which arrived from the States in error. If interested please contact DCP for more details. £6 post paid.

I sincerely hope that new readers of this newletter have found it interesting and helpful. Please let me have your comments, suggestions and ideas for future issues. Especially let me know if any new and especially unusual Bing release. I also want to hear of anything else that you think will be of interest to fellow collectors. No one person knows everything!

May Iwish you a Very Happy Christmas.

Sincerely,
Derek C. Parkes

(Editor: The Collectors' Club service is offered by Derek on a non-profit basis. Members' transactions are however directly with Derek, and the ICC offers no endorsement or guarantee of the services provided).

One Sweet Letter from You

As mentioned elsewhere, Malcolm Macfarlane as Assistant Editor will take over that part of Reg Bristo's role applying to general correspondence with members and will therefore put together the letters to the Editor and the Trading Post section of the magazine in future. So over to Malcolm.

Thanks, Ken. We are only now realising just how much work Reg Bristo did in publishing BING and this point is emphasised by the number of people needed to attempt to replace him. Many members' letters from all over the world have been passed on to me and the bulk of these comment on Reg's tremendous contribution to Crosbyana and on the future of the magazine. Here are just a few extracts:-

Len Sidaway, 81 Ilfracombe Road, Southend-on-Sea, Essex SS2 4PA.

. . . Reg has been like one of a vast family, his magazines have been a joy to read.

Frans van der Kolff, Locatellistraat 10, 1323 AS Almere, The Netherlands.

. . . I thought I should drop you a few lines to wish you well . . .

Russell R. Rullman 2244 Calle Bellota, Camarillo, CA. 93010, USA.

Thank you again for your kind invitation to the ICC Leeds dinner, and for the hospitality Jean and I received there. We must say that Bing folk are the kindest in the world! . . . Hope your pro tem committee can keep ICC going . . .

Tony Carpenter, 9 Woburn Place, Brighton, East Sussex BN1 9GA.

. . . I am delighted to enclose my cheque for £5. Is this enough in these days of rising costs for such a great collectors' quarterly mag?

Colin Pugh, 29 Picton Street, Montpelier, Bristol BS6 5PZ

. . . I wish all concerned every success in the continuance of our last UK Crosby magazine . . . I am involved with Frans van der Kolff, in a very minor degree, on a Bing Crosby Songography. This is nearing completion and should be a very popular book when published - hopefully next year.

(Asst. Editor: This sounds to be a very interesting project indeed and we shall be delighted to pass on further details to members in due course)

Mr. D.M. Powell, 6 Morfydd Street, Morriston, Swansea, W. Glam.

I'm writing on behalf of my father Mervyn Powell who was a dedicated member of the ICC for a number of years. My father, who recently passed away, will be sadly missed by myself and all of my family. I know that he enjoyed many hours of pleasure from listening to his Bing Crosby records and also from watching his many films on video. So I would just like to write a few lines of thanks to you, the Bing Crosby Fan Club, for all the joy that he had from belonging to your Club.

(Asst. Editor: Our sincere condolences go out to Mr. Powell and his family in their sad loss. It was very nice of Mr. Powell to take the trouble to write in such a pleasant manner and I have replied to him appropriately on behalf of the ICC membership)

Ed Carson, 57 Park Road East, Birkenhead, Wirral L31 4BD.

. . . Mr. Bristo enclosed a copy of BING magazine No. 85, which is a couple of years old. I wonder therefore if there are other back numbers available and what they would cost?

(Asst. Editor: Ed has just joined the ICC and we all welcome him. As Michael Crampton said to me when I joined in 1979, "you are among friends" Ed and I hope that you will enjoy your membership to the full. By the way Ed, look at Trading Post for the back editions of BING you are seeking.)

Dennis Saville, 14 Penderry Rise, Catford, London SE6 1HA.

As promised I enclose details of "Who sang what on the Screen". I feel that it is a must for every Crosby bookshelf. Bing gets more references than any other including photos and photo of sheet music of Sweet Leilani.

"Who Sang what on the Screen" by Alan Warner. Price £5.95. 168 pages - 7" x 10.5". Published by Angus Robertson, 31 Waterloo Road, North Ryde, New South Wales, Australia 2113 and at 16 Golden Square, London W1R 4BN. Available by order through W.H. Smith and good bookshops.

(Asst. Editor: Thanks for the information, Dennis. The book would make an ideal Christmas present if any members need ideas for themselves!

Ron Bosley has passed on a very interesting letter from the **Palace Theatre Centre, Westcliffe-on-Sea, Essex.**)

"We are performing a new play in the Spring based on the early life of Bing Crosby and his work with the Rhythm Boys, Al Rinker and Harry Barris. We would like to contact the members of the Appreciation Society who I am sure will be very keen to see this excellent new musical play. I would be very grateful if you could let me have any relevant information that you may have."

(Asst. Editor: Naturally I have replied seeking further details and offering every possible support. More information will be given in the next issue of BING but it is very pleasing indeed to see that Bing's career is continuing to attract attention such as this.)

Copy date for April 1990 issue is 15 February 1990.

Forthcoming Events

GATESHEAD/**11th MAY 1990**

Swallow Hotel

Contact John Joyce

LEEDS/**7th OCTOBER 1990**

Mansion House

40th Anniversary I.C.C. and
25th Anniversary meeting in Leeds

Contact Michael Crampton

White Christmas

Bing Crosby